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ANNOTATIONS
ILLUSTRATIVE OF
THE PLAYS

OF

Shakespeare,

BY

JOHNSON,
STEEVENS,
MALONE,
THEOBALD,
WARBURTON,
FARMER,

HEATH,
POPE,
HAWKINS,
HANMER,
SIR J. REYNOLDS,
PERCY,

&c. &c. &c.

J. H. Wastell

IN TWO VOLUMES.

VOL. I.

LONDON:
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ANNOTATIONS

ON

THE TEMPEST.

ACT I.

LINE 3. — *Fall to't yarely,*—— i. e. Readily, nimbly. Our author is frequent in his use of this word. STEEVENS.

Line 29. *Gonzalo.*] It may be observed of Gonzalo, that, being the only good man that appears with the king, he is the only man that preserves his cheerfulness in the wreck, and his hope on the island. JOHNSON.

Line 49. — *unstanch'd*—] i. e. incontinent.

Line 50. *Lay her a-hold, a-hold;—*] *To lay a ship a-hold,* is to bring her to lie as near the wind as she can, in order to keep clear of the land, and get her out to sea. STEEVENS.

Line 51. — *set her two courses off to sea again,*——] The cotirses are the main-sail and fore-sail. JOHNSON.

Line 64. — *to glut him.*] Shakspeare probably wrote, *I englut him, to swallow him*; for which I know not that *glut* is ever used by him. In this signification *englut*, from *engloutir*, French, occurs frequently, as in *Henry VI.*

“ ——— Thou art so near the gulf

“ Thou needs must be *englutted*.”

And again in *Timon* and *Othello*. Yet Milton writes *glutted offal* for *swallowed*, and therefore perhaps the present text may stand. JOHNSON

Line 95. —*more better*] This is one of those ungrammatical expressions frequently made use of by the oldest writers.

Line 96. —*full poor cell,*] i. e. A cell in great poverty: an expression used as a degree of comparison; thus in *Henry VIII.*—“*full surely his greatness is a ripening*”—and in *Anthony and Cleopatra*, Act I. “*I am fully sorry.*”

Line 103. *Lie there my art*—] a common phrase in the time of queen Elizabeth.

Line 106. —*virtue of compassion*—] Virtue: the most efficacious part; the energetic quality; in a like sense we say, *The virtue of a plant is in the extract.* JOHNSON.

Line 108. —*that there is no soul*—] Thus the old editions read, but this is apparently defective. Mr. Rowe, and after him Dr. Warburton, read *that there is no soul lost*, without any notice of the variation. Mr. Theobald substitutes *no foil*, and Mr. Pope follows him. JOHNSON.

Line 123. *Out three years old.*] i. e. Quite three years old.

Line 135. —*abyss*—] i. e. Abyss.

Line 155. —*teen*—] Is sorrow, grief, trouble. So in *Romeo and Juliet*:

“ ———— to my *teen* be it spoken.” STEEVENS.

Line 174. *To trash for over-topping*; —] *To trash*, as Dr. Warburton observes, is to cut away the superfluities.

Line 199. —*out of the substitution,*] Is the old reading. The modern editors, for the sake of smoother versification, read—*from substitution.* STEEVENS.

— 263. —*deck'd the sea*—] *To deck the sea*, if explained to honour, adorn, or dignify, is indeed ridiculous: but the original import of the verb *deck* is, *to cover*; so in some parts they yet say *deck the table.* JOHNSON.

Line 299. —*'tis a good dulness,*] Dr. Warburton rightly observes, that this sleepiness, which Prospero by his art had brought upon Miranda, and of which he knew not how soon

the effect would begin, makes him question her so often whether she is attentive to his story. JOHNSON.

Line 308. —*and all his quality.*] i. e. His companions.

Line 312. —*now on the beak,*] The beak was a strong pointed body at the head of the ancient galleys; it is used here for the fore-castle, or the bolt-sprit. JOHNSON.

Line 313. *Now in the waste,* —] The part between the quarter-deck and the fore-castle. JOHNSON.

Line 354. *From the still-vev'd Bermoothes.* —] Theobald says *Bermoothes* is printed by mistake for *Bermudas*. No. That was the name by which the islands then went, as we may see by the voyages of that time; and by our author's contemporary poets. Fletcher, in his *Woman Pleas'd*, says, *The devil should think of purchasing that egg-shell to victual out a witch for the Bermoothes*. Smith, in his account of these islands, page 172, says, *that the Bermudas were so fearful to the world, that many called them The Isle of Devils.*—P. 174.—*to all seamen no less terrible than an enchanted den of furies.* And no wonder, for the clime was extremely subject to storms and hurricanes; and the islands were surrounded with scattered rocks lying shallowly hid under the surface of the water. WARBURTON.

The opinion that *Bermudas* was haunted with evil spirits continued so late as the civil wars. PERCY.

Line 384. *Dost thou forget*] That the character and conduct of Prospero may be understood, something must be known of the system of enchantment, which supplied all the marvellous found in the romances of the middle ages. This system seems to be founded on the opinion that the fallen spirits, having different degrees of guilt, had different habitations allotted them at their expulsion, some being confined in hell, some (as Hooker, who delivers the opinion of our poet's age, expresses it) *dispersed in air, some on earth, some in water, others in caves, dens, or minerals under the earth.* Of

these, some were more malignant and mischievous than others. The earthy spirits seem to have been thought the most depraved, and the aerial the least vitiated. Thus Prospero observes of Ariel:

————— *Thou wast a spirit too delicate
To act her earthy and abhorr'd commands.*

Over these spirits a power might be obtained by certain rites performed or charms learned. This power was called *The Black Art*, or *Knowledge of Enchantment*. The enchanter being (as king James observes in his *Demonology*) one *who commands the devil, whereas the witch serves him*. Those who thought best of this art, the existence of which was, I am afraid, believed very seriously, held, that certain sounds and characters had a physical power over spirits, and compelled their agency; others who condemned the practice, which in reality was surely never practised, were of opinion, with more reason, that the power of charms arose *only* from compact, and was no more than the spirits voluntary allowed them for the seduction of man. The art was held by all, though not equally criminal, yet unlawful; and therefore Causabon, speaking of one who had commerce with spirits, blames him, though he imagines him *one of the best kind who dealt with them by way of command*. Thus Prospero repents of his art in the last scene. The spirits were always considered as in some measure enslaved to the enchanter, at least for a time, and as serving with unwillingness, therefore Ariel so often begs for liberty; and Caliban observes, that the spirits serve Prospero with no good will, but *hate him rootedly*.

JOHNSON.

Line 474. *As wicked dew,—*] *Wicked*; having baneful qualities. Thus Spenser says, *wicked weed*; so, in opposition, we say herbs or medicines have *virtues*. Bacon mentions *virtuous Bezoar*, and Dryden *virtuous herbs*.

JOHNSON.

Line 480. —*urchins—*] i. e. Hedge-hogs.

— 481. — *for that vast of night that they may work,*] The *vast of night* means the night which is naturally empty and deserted, without action. It has a meaning like that of *nocturna*.

It should be remembered, that, in the pneumatology of former times, these particulars were settled with the most minute exactness, and the different kinds of visionary beings had different allotments of time suitable to the variety or consequence of their employments. During these spaces, they were at liberty to act, but were always obliged to leave off at a certain hour, that they might not interfere in that portion of night which belonged to others. Among these we may suppose *urchins* to have had a part subjected to their dominion. To this limitation of time Shakspeare alludes again in *K. Lear*. *He begins at curfew, and walks till the second cock.*

STEEVENS.

Line 519. — *But thy vile race,*] *Race*, in this place, seems to signify original disposition, inborn qualities.

STEEVENS.

Line 527. — *the red plague—*] The red plague was the ancient name of the disease called the Erysipelas, or St. Anthony's fire.

Line 539. *It would controul my dam's god Setebos,*] In Hackluyt's Voyages, we have mention of Setebos being accounted a great devil by the Patagons; from which Shakspeare doubtless formed this part of his *Dramatis Personæ*.

ACT II.

Line 12. *The visitor—*] Why Dr. Warburton should change *visitor* to *'viser* for *adviser*, I cannot discover. Gonzalo gives not only advice but comfort, and is therefore properly called *The Visitor*, like others who visit the sick or distressed to give them consolation. In some of the Protestant

churches there is a kind of officers termed consolators for the sick.

JOHNSON.

Line 55. *How lush, &c.*] *Lush*, i. e. of a dark full colour, the opposite to *pale* and *faint*.

Sir T. HANMER.

Line 101. *The stomach of my sense :—*] The expression *sense*, here used, implies *feeling*.

Line 163. *The latter end of his commonwealth forgets the beginning.*] All this dialogue is a fine satire on the Utopian treatises of government, and the impracticable inconsistent schemes therein recommended.

WARBURTON.

Line 170. *—all foizon,—*] *Foison* or *foyzon* signifies plenty, *ubertus*, not moisture, or juice of grass or other herbs, as Mr. Pope says.

EDWARDS.

Line 268. *—a wink beyond,*] That this is the utmost extent of the prospect of ambition, the point where the eye can pass no further, and where objects lose their distinctness, so that what is there discovered is faint, obscure, and doubtful.

JOHNSON.

Line 276. *—she that from Naples*

Can have no note, &c.] Shakspear's great ignorance of geography is not more conspicuous in any instance than in this, where he supposes Tunis and Naples to have been at such an immeasurable distance from each other.

STEEVENS.

Line 297. *A chough—*] i. e. A jack-daw,

— 314. *And melt e'er they molest.—*] I had rather read
Would melt e'er they molest.

i. e. *Twenty consciences, such as stand between me and my hopes, though they were congealed, would melt before they could molest one, or prevent the execution of my purposes.*

JOHNSON.

Line 337. *—to keep them living.*] i. e. Alonzo and Antonio; for it was on their lives that his project depended. Yet the Oxford Editor alters *them* to *you*, because in the verse before, it is said, *—you are his friend*; as if, because

Ariel *was sent forth to save his friend*, he could not have another purpose in sending him, *viz. to save his project too.*

WARBURTON.

I think Dr. Warburton and the Oxford Editor both mistaken. The sense of the passage, as it now stands, is this: He sees *your* danger, and will therefore save *them*. Dr Warburton has mistaken Antonio for Gonzalo. Ariel would certainly not tell Gonzalo, that his master saved him only for his project. He speaks to himself as he approaches,

*My master through his art foresees the danger
That these his friends are in.*

These written with a *y*, according to the old practice, did not much differ from *you*. JOHNSTON.

Line 394. — *looks like a foul bumbard*—] This term again occurs in *The First Part of Henry IV.*—"that swoln parcel of dropsies, that huge *bumbard* of sack"—and again in *Henry VIII.* "And here you lie baiting of *bumbards* when 'ye should do service." By these several passages, 'tis plain, the word meant a large vessel for holding drink, as well as the piece of ordinance so called. THEOBALD.

Ben Jonson, in his *Masque of Augurs*, confirms the conjecture of Theobald.—"The poor cattle yonder are passing away the time with a cheat loaf, and a *bumbard* of broken beer."

So in Middleton's *Inner Temple Masque*, 1619,—"they would have beat out his brains with *bombards*."

So again in *The Martyr'd Soldier*, by Shirley, 1638.

"His boots as wide as the black-jacks,

"Or *bombards* toss'd by the king's guards."

And it appears from a passage in Ben Jonson's *Masque of Love Restor'd*, that a *bombard-man* was one who carried about provisions. "I am to deliver into the buttery so many firkins of *aurum potable*, as it delivers out *bombards* of bouge," &c.

STEEVENS.

Line 455. — *I know it by thy trembling :—*] Fear, convulsive startings, were represented as the effects of being possessed by the devil.

Line 458. — *cat ; —*] Alluding to the old proverb, that good liquor will make a cat speak. STEEVENS.

Line 470. — *Amen ! —*] means stop your draught, come to a conclusion. *I will pour some, &c.* STEEVENS.

Line 474. — *I have no long spoon.*] Alluding to the proverb, *A long spoon to eat with the devil.* STEEVENS.

Line 520. — *I afraid of him ? a very weak monster, &c.*] It is to be observed, that Trinculo the speaker is not charged with being afraid : but it was his consciousness that he was so that drew this brag from him. This is nature.

WARBURTON.

Line 529. *I'll kiss thy foot :—*] A sneer upon the papists for kissing the Pope's pantofle. GREY.

Line 552. — *sea mells—*] i. e. Sea-gulls. Much criticism has been displayed upon this expression : the context of the line, I think, sufficiently indicates the meaning to be a sea fowl.

ACT III.

Line 77. *The flesh-fly blow my mouth.—*] Meaning the act of a fly depositing her eggs in flesh, commonly called flyblows.

Line 91. *I am a fool,*

To weep at what I am glad of.] This is one of those touches of nature that distinguish Shakspeare from all other writers. It was necessary, in support of the character of Miranda, to make her appear ignorant, that excess of sorrow and excess of joy find alike their relief from tears ; and as this is the first time that consummate pleasure had made any near approaches to her heart, she calls such an expression of it, *folly*. STEEVENS.

Line 111. — *Here's my hand.*] In many parts of the west of England, it is customary to join hands in sealing a bargain. So in *The Two Gentlemen of Verona*, "Here is my hand for my true constancy." And also, in *The Winter's Tale*, "Ere I could make thee open thy white hand, and clap thyself my love; then didst thou utter, *I am your's for ever.*"

Line 115. *A thousand! thousand!*] It is impertinent to be for ever pointing out beauties, which the reader of taste will of course distinguish for himself; and yet I cannot quit this scene without observing, that it is superior in its kind to any of those that pass between Romeo and Juliet; and holds up the most captivating picture of juvenile affection that has been exhibited, even by Shakspeare himself. The prince behaves through the whole with a delicacy suitable to his birth and education; and his unexperienced mistress pours forth her soul without reserve, without descending from the soft elevation of maiden dignity, and apparently derives her confidence from the purity of her intentions. STEEVENS.

Line 136. *Your lieutenant, if you list; he's no standard.*] Meaning he is so much intoxicated, as not to be able to stand. We call fruit-trees, that grow without support, *standards*. STEEVENS.

Line 314. *A living drollery.*—] Shows, called *drolleries*, were in Shakspeare's time performed by puppets only. From these our modern *drolls*, exhibited at fairs, &c. took their name. STEEVENS.

Line 353. *Each putter out, &c.*] This passage, alluding to a forgotten custom, is very obscure: the *putter out* must be a traveller, else how could he give this account? the *fire for one* is money to be received by him at his return. Mr. Theobald has well illustrated this passage by a quotation from Jonson. JOHNSON.

The ancient custom was this. In this age of travelling, it

was customary for those who engaged in long expeditions to place out a sum of money on condition of receiving great interest for it at their return home. So Puntarvolo (it is Theobald's quotation) in Ben Jonson's *Every Man out of his Humour*: "I do intend, this year of jubilee coming on, to travel; and (because I will not altogether go upon expence) I am determined to put forth some five thousand pound, to be paid me five for one, upon the return of my wife, myself, and my dog, from the Turk's court in Constantinople." STEEVENS.

Line 421. *Like poison given, &c.*] The natives of Africa have been supposed to be possessed of the secret how to temper poisons with such art as not to take effect till several years after they were administered, and were then as certain in their effect as they were subtle in their preparation. STEEVENS.

ACT IV.

Line 67. *No tongue;—*] Those who are present at incantations are obliged to be strictly silent, "else," as we are afterwards told, "the spell is marred."

Line 71. *—thatch'd with stover,—*] *Stover* is a law word, and signifies an allowance in food or other necessaries of life. It is here used for provision in general for animals.

STEEVENS.

Line 115. *Highest queen of state, &c.*] Mr. Whalley thinks this passage in *The Tempest*,

High queen of state,

Great Juno comes; I know her by her gait,

a remarkable instance of Shakspeare's knowledge of ancient poetic story; and that the hint was furnished by the *Divina Comedo Regina* of Virgil.

John Taylor, the water-poet, declares, that he never

learned his *Accidence*, and that Latin and French were to him Heathen Greek; yet, by the help of Mr. Whalley's argument, I will prove him a learned man, in spite of every thing he may say to the contrary: for thus he makes a gallant address his lady; "Most inestimable magazine of beauty! in whom the port and majesty of Juno, the wisdom of Jove's braine-bred girl, and the feature of Cytherea, have their domestical habitation." FARMER.

Line 124. *Earth's increase, and foison plenty*;] Foison, i. e. plentiful in a great degree. All the editions, that I have ever seen concur in placing this whole sonnet to Juno; but very absurdly, in my opinion. I believe every accurate reader, who is acquainted with poetical history, and the distinct offices of these two goddesses, and who then seriously reads over our author's lines, will agree with me, that Ceres's name ought to have been placed where I have now prefixed it. THEOBALD.

Line 176. *And like this insubstantial pageant faded*.] To understand properly the meaning of this comparison, it should be remembered that pageants, or shows, were common in our author's time; on some extraordinary occasions they became costly, as on regal processions, &c.

Line 179. *Leave not a rack behind*:—] "The winds" (says lord Bacon) "which move the clouds above, which we call the rack, and are not perceived below, pass without noise."

The word is common to many authors contemporary with Shakspeare.

Sir Thomas Hanmer, instead of *rack*, reads arbitrarily *track*. To *rack*, in this sense, is sometimes used as a verb. So in the old play of *The Raigne of King Edward III.* 1596.

"———like inconstant clouds,

"That, rack'd upon the carriage of the winds,

"Encrease and die.———

STEEVENS.

Line 191. —to meet with Caliban.] *To meet with* is to counteract; to play stratagem against stratagem — *The parson knows the temper of every one in his house, and accordingly either meets with their vices, or advances their virtues.*

HERBERT's Country Parson.

JOHNSON.

Line 216. *For stale to catch these thieves.*] *Stale* is a word in fowling, and is used to mean a bait or decoy to catch birds.

STEEVENS.

Line 228. —he has done little better than play'd the Jack with us.] Has led us about like an *ignus fatuus*, by which travellers are decoyed into the mire.

JOHNSON.

Line 258. —we know what belongs to a frippery:—] A *frippery* was a shop where old clothes were sold.

STEEVENS.

Line 269. —under the line;] An allusion to what often happens to people who pass the line. The violent fevers, which they contract in that hot climate, make them lose their hair.

EDWARDS' MMS.

I cannot think that this has any indelicate allusion, as Mr. Steevens supposes.

ACT V.

Line 3. —and time

Goes upright with his carriage.—] Alluding to one carrying a burthen. This critical period of my life proceeds as I could wish. Time brings forward all the expected events, without faltering under his burthen.

STEEVENS.

Line 40. *Ye elves of hills, brooks, standing lakes, and groves,*] This speech Dr. Warburton rightly observes to be borrowed from Medea's in Ovid: and it proves, says Mr. Holt, beyond contradiction, that Shakspeare was perfectly acquainted with the sentiments of the ancients on the subject of enchantments.

FARMER.

END OF THE ANNOTATIONS ON THE TEMPEST.

ANNOTATIONS
ON THE
TWO GENTLEMEN OF VERONA.

ACT I.

LINE 8. — *shapeless idleness.*] The expression is fine, as implying that *idleness* prevents the giving any form or character to the manners. **WARBURTON.**

Line 27. — *ay, give me not the boots.*] A proverbial expression, though now disused, signifying, don't make a laughing stock of me; don't play upon me. The French have a phrase, *Bailler foin en corne*; which Cotgrave thus interprets, *To give one the boots*; to sell him a bargain. **THEOBALD.**

Line 37. *However, but a folly*—] This love will end in a foolish action, to produce which you are long to spend your wit; or it will end in the loss of your wit, which will be overpowered by the folly of love. **JOHNSON.**

Line 61. *At Milan, &c.*] i. e. Let your letters be addressed to me at Milan.

Line 73. *Made wit with musing weak,*—] For *made* read *make*.

Line 74. *Enter Speed.*] This whole scene, like many others in these plays (some of which I believe were written by Shakspeare, and others interpolated by the players) is composed of the lowest and most trifling conceits, to be ac-

counted for only from the gross taste of the age he lived in ;
Populo ut placerent. POPE.

That this, like many other scenes, is mean and vulgar, will be universally allowed ; but that it was interpolated by the players seems advanced without any proof, only to give a greater licence to criticism. JOHNSON.

Line 103. *I, a lost mutton, gave your letter to her, a laced mutton ;—*] Speed calls himself a *lost mutton*, because he had lost his master, and because Protheus had been proving him a *sheep*. But why does he call the lady a *laced mutton*? Wenchers are to this day called *mutton-mongers* ; and consequently the object of their passion must, by the metaphor, be the *mutton*. And Cotgrave, in his English-French Dictionary, explains *laced Mut-ton, Une garse, putain, fille de joye*. So that *laced mutton* has been a sort of standard phrase for *girls of pleasure*. THEOBALD.

Nash, in his *Have with you to Saffron Walden*, 1595, speaking of Gabriel Harvey's incontinence, says, *he would not stick to extoll rotten laced mutton*.

So in Whetstone's *Promos and Cassandra*, 1578.

" And I smelt he lov'd laced mutton well."

Again Heywood, in his *Love's Mistress*, 1636, speaking of Cupid, says, he is the " Hero of hie-hoes, admiral of ay-me's, and monsieur of *mutton laced*." STEEVENS.

Line 274. *Indeed, I bid the base for Protheus.*] The speaker here turns the allusion (which her mistress employed) from the *base in musick* to a country exercise, *Bid-the-base* : in which some pursue, and others are made prisoners. So that Lucette would intend, by this, to say, *Indeed I take pains to make you a captive to Protheus's passion*. WARBURTON.

Line 316. *I see, you have a month's mind to them.*] A *month's mind* was an anniversary in times of popery ; or, as Mr. Ray calls it, a less solemnity directed by the will of the deceased. There was also a *year's mind*, and a *week's mind*. See *Proverbial Phrases*.

ACT II.] TWO GENTLEMEN OF VERONA.

3

"Was the *month's mind* of Sir Will. Laxton, who died the "last month (July 1556) his hearse burning with wax, and "the morrow mass celebrated, and a sermon preached," &c. Strype's *Mem.* vol. 3. p. 306.

DR. GREY.

A *month's mind*, in the ritual sense, signifies not desire or inclination, but remonstrance; yet I suppose this is the true original of the expression.

JOHNSON.

Line 329. *Some, to discover islands far away;*] In Shakespeare's time, voyages for the discovery of the islands of America were much in vogue. And we find in the journals of the travellers of that time, that the sons of noblemen, and of others of the best families in England, went very frequently on these adventures. Such as the Fortescues, Colletons, Thornhills, Farmers, Pickerings, Littletons, Willoughbys, Chesters, Hawleys, Bromleys, and others. To this prevailing fashion our poet frequently alludes, and not without high commendations of it.

WARBURTON.

ACT II.

Line 28. — *Hallowmas.* —] That is, about the feast of All-Saints, when winter begins, and the life of a vagrant becomes less comfortable.

JOHNSON.

Line 98. *O, excellent motion, &c.*] *Motion*, in Shakespeare's time, signified *puppet*. In Ben Jonson's *Burtholomew Fair* it is frequently used in that sense, or rather perhaps to signify a *puppet-show*; the master whereof may properly be said to be an interpreter, as being the explainer of the inarticulate language of the actors. The speech of the servant is an allusion to that practice, and he means to say, that Silvia is a *puppet*, and that Valentine is to interpret *to*, or rather *for* her.

HAWKINS.

Line 104. *Sir Valentine and servant,* —] Here Silvia calls her lover *servant*, and again below her *gentle servant*. This

was the language of ladies to their lovers at the time when Shakspeare wrote. HAWKINS.

So in Marston's *What you will*, 1607,

"Sweet sister, let's sit in judgment a little, faith
"upon my *servant* Monsieur Laverdure.

"*Mel.* Troth, well for a *servant*, but for a husband!" STEEVENS.

Line 179. *All this I speak in print*;— In print, means formal, precise. See Burton's *Anatomy of Melancholy*, where the expression is frequently used.

Line 231. —*I am the dog*, &c.] A similar thought occurs in a play of elder date than this. See *A Christian turn'd Turk*, 1612.

"—you shall stand for the lady, you for her *dog*,
"and I the page; you and the dog looking one
"upon another: the page presents himself."

STEEVENS.

Line 232. —*I am the dog*, &c.] This passage is much confused, and of confusion the present reading makes no end. Sir Thomas Hanmer reads, *I am the dog*, no, *the dog is himself* and *I am* me, *the dog is* the dog, and *I am myself*. This certainly is more reasonable, but I know not how much reason the author intended to bestow on Launce's soliloquy.

JOHNSON.

Line 238. . ———*like a wood woman*! ———] The first folios agree in *would-woman*; for which, because it was a mystery to Mr. Pope, he has unmeaningly substituted *ould woman*. But it must be writ, or at least understood, *wood woman*, i. e. Crazy, frantic with grief; or distracted, from any other cause. The word is very frequently used in Chaucer; and sometimes writ *wood*, sometimes *wode*. THEOBALD.

Line 260. *Lose the tide*,]—Thus the old copy. The modern editors read—the *flood*. STEEVENS.

Line 391. *Madam, my lord your father*——] This speech

in all the editions is assigned improperly to Thurio; but he has been all along upon the stage, and could not know that the duke wanted his daughter. Besides, the first line and half of Silvia's answer is evidently addressed to two persons. A servant, therefore, must come in and deliver the message; and then Silvia goes out with Thurio. THEOBALD.

Line 411. *Whose high imperious—*] For *whose* I read *those*. I have contemned love and am punished. *Those* high thoughts by which I exalted myself above human passions or frailties have brought upon me fasts and groans.

JOHNSON.

Line 419. *—no woe to his correction,*] No misery that *can be compared* to the punishment inflicted by love. Herbert called for the prayers of the liturgy a little before his death, saying, *None to them, none to them*.

JOHNSON.

Line 434. *—a principality,*] The first or *principal* of women. So the old writers use *state*. *She is a lady, a great state*. Latymer. *This look is called in states warlike in others otherwise*. Sir Thomas More.

JOHNSON.

Line 450. *She is alone,*] She stands by herself. There is none to be compared to her.

JOHNSON.

Line 479. *Or as one nail by strength drives out another;*] Vide *Coriolanus*. "One fire drives out one fire; one nail "one nail."

Line 495. *'Tis but her picture—*] This is evidently a slip of attention, for he had seen her in the last scene, and in high terms offered her his service.

JOHNSON.

I believe Protheus means, that, as yet, he had seen only her outward form, without having known her long enough to have any acquaintance with her mind.

STEEVENS.

Line 561. It is to be observed, that, in the first folio edition, the only edition of authority, there are no directions concerning the scenes; they have been added by the later editors, and may therefore be changed by any reader

that can give more consistency or regularity to the drama by such alterations. I make this remark in this place, because I know not whether the following soliloquy of Protheus is so proper in the street.

JOHNSON.

Line 660. —*with a cod-piece, &c*] Whoever wishes to be acquainted with this particular, relative to dress, may consult Bulwer's *Artificial Changeling*, in which such matters are very amply discussed.

STEVENS.

ACT III.

Line 83. —*Sir, in Milan, here,*] It ought to be thus, instead of—in *Verona, here*—for the scene apparently is in Milan, as is clear from several passages in the first act, and in the beginning of the first scene of the fourth act. A like mistake has crept into the eighth scene of Act II. where Speed bids his fellow-servant Launce welcome to Padua.

POPE.

Line 88. —*the fashion of the time*—] The modes of courtship, the acts by which men recommended themselves to ladies.

JOHNSON.

Line 117. *What lets,*—] To let, signifies to hinder: thus in *Hamlet*, Act I. Sc. 4. "By heaven, I'll make a ghost of "him that lets me."

Line 159. —*Merop's son*)] Thou art Phaëton in thy rashness, but without his pretensions; thou art not the son of a divinity, but a *terræ filius*, a low-born wretch; Merops is thy true father, with whom Phaëton was falsely reproached.

JOHNSON.

Line 273. Laun. *I am but a fool, look you; and yet I have the wit to think my master is a kind of knave: but that's all one, if he be but one KNAVE.*] Where is the sense? or, if you won't allow the speaker that, where is the humour of this speech? Nothing had given the fool occasion to suspect that his mas-

ter was become double, like Antipolis, in *The Comedy of Errors*. The last word is corrupt. We should read,

———*if he be but one KIND.*

He thought his master was a *kind of knave*; however, he keeps himself in countenance with this reflection, that if he was a knave *but of one kind*, he might pass well enough amongst his neighbours. This is truly humorous. WARBURTON.

This alteration is acute and specious, yet I know not whether, in Shakspeare's language, *one knave* may not signify a *knave on only one occasion, a single knave*. We still use a *double villain* for a villain beyond the common rate of guilt.

JOHNSON.

Line 277. —*a team of horse shall not pluck*——] I see how Valentine suffers for telling his love-secrets, therefore I will keep mine close. JOHNSON.

Line 307. —*St. Nicholas be thy speed!*] *St. Nicholas* presided over scholars, who were therefore called *St. Nicholas's clerks*. Hence, by a quibble between Nicholas and Old Nick, highwaymen, in *The First Part of Henry the Fourth*, are called *Nicholas's clerks*. WARBURTON.

Line 330. —*she is not to be kiss'd fasting,*——] The old copy reads, —*she is not to be fasting, &c.* The necessary word *kiss'd* was first added by Mr. Rowe. STEEVENS.

Line 334. — *sweet mouth.*] This I take to be the same with what is now vulgarly called a *sweet tooth*, a luxurious desire of dainties and sweetmeats. JOHNSON.

Line 352. —*praise her liquor.*] That is, shew how well she likes it by drinking often. JOHNSON.

Line 355. —*she is too liberal.*] *Liberal*, is licentious and gross in language. So in *Othello*, “Is he not a profane and very *liberal* counsellor?” JOHNSON.

Line 360. —*she hath more hair than wit.*] An old English proverb. See Ray's *Proverbs*:

“Bush natural, more hair than wit. STEEVENS.

Line 428. ——— *with circumstance,*——] With the addition of such incidental particulars as may induce belief. JOHNSON.

Line 444. ——— *as you unwind her love*——] As you wind off her love from him, make me the *bottom* on which you wind it. The housewife's term for a ball of thread wound upon a central body, is a *bottom of thread*. JOHNSON.

Line 471. *For Orpheus' lute was strung with poet's sinews;*] This shews Shakspeare's knowledge of antiquity. He here assigns Orpheus his true character of legislator. For under that of a poet only, or lover, the quality given to his lute is unintelligible. But considered as a lawgiver, the thought is noble, and the imagery exquisitely beautiful. For by his *lute* is to be understood his *system of laws*; and by the *poet's sinews*, the power of numbers, which Orpheus actually employed in those laws to make them received by a fierce and barbarous people. WARBURTON.

Line 480. ——— *inherit*——] i. e. Obtain.

—— 491. ——— *I will pardon you.*] I will excuse you from waiting. JOHNSON.

ACT IV.

Line 6. *If not, we'll make you sit, and rifle you.*] The old copy reads as I have printed it. Paltry as the opposition between *stand* and *sit* may be thought, it is Shakspeare's own. The editors read,

——— *we'll make you, Sir, &c.* STEEVENS.

Line 13. ——— *a proper man.*] i. e. A good-looking man.

—— 40. ——— *Robin Hood's fat friar,*] *Robin Hood* was captain of a band of robbers, and was much inclined to rob churchmen. JOHNSON.

Line 52. ——— *awful men*;) Reverend, worshipful; such as magistrates, and other principal members of civil communities. JOHNSON.

I think we should read *lawful*, in opposition to *lawless* men. In judicial proceedings the word has this sense.

HAWKINS.

The author of *The Revisal* has proposed the same emendation.

STEEVENS.

Line 55. *An heir, and near allied unto the duke*] All the impressions, from the first downwards, *An heir and neice allied unto the duke*. But our poet would never have expressed himself so stupidly, as to tell us, this lady was the duke's *neice*, and *allied* to him: for her alliance was certainly sufficiently included in the first term. Our author meant to say, she was an *heiress*, and *near allied* to the duke; an expression the most natural that can be for the purpose, and very frequently used by the stage poets.

THEOBALD.

Line 96. —*sudden quips*,] That is, hasty passionate reproaches and scoffs. So *Machbeth* is in a kindred sense said to be *sudden*; that is, irascible and impetuous.

JOHNSON.

Line 131. —*beauty lives with kindness*:] Beauty without kindness *dies* unenjoyed, and undelighting.

JOHNSON.

Line 162. —*out of all nick*.] Beyond all reckoning or count. Reckonings are kept upon nicked or notched sticks or tallies.

WARBURTON.

Line 182. *You have your wish; my will is even this*,—] The word *will* is here ambiguous. He wishes to *gain* her *will*: she tells him, if he wants her *will* he has it.

JOHNSON.

Line 232. —*most heaviest*] The double superlative may be frequently observed in our author.

Line 256. *Upon whose grave thou'ld pure chastity*.] It was common in former ages for widowers and widows to make vows of chastity in honour of their deceased wives or husbands. In Dugdale's *Antiquities of Warwickshire*, page 1013, there is this form of a commission by the bishop of the diocese for taking a vow of chastity made by a widow. It seems that, besides observing the vow, the widow was, for

life, to wear a veil and a mourning habit. The same distinction we may suppose to have been made in respect of male votarists; and therefore this circumstance might inform the players how Sir Eglamour should be drest; and will account for Silvia's having chosen him as a person in whom she could confide without injury to her own character.

STEEVENS

Line 272. — *grievances* ;] Sorrows, sorrowful affection.

JOHNSON.

— 275. *Recking as little what betideth me,*] i. e. Caring as little what befallerh me.

Line 296. — *takes upon him to be a dog* —] I believe we should read, *I would have, &c. one that takes upon him to be a dog, to be a dog indeed, to be, &c.*

JOHNSON.

Line 360. *It seems, you loved her not, to leave her token:]* Protheus does not properly leave his lady's token, he gives it away. The old edition has it,

It seems you lov'd her not, *not* leave her token.

I should correct it thus,

It seems you lov'd her not, *nor* love her token.

JOHNSON.

Line 390. *To carry that, which I would have refused ;]* The sense is, To go and present that which I wish to be not accepted, to praise him whom I wish to be dispraised.

JOHNSON.

Line 446. *And pinch'd the lily-tincture of her face.]* The colour of a part *pinched* is livid, as it is commonly termed, *black and blue*. The weather may therefore be justly said to *pinch* when it produces the same visible effect. I believe this is the reason why the cold is said to *pinch*. JOHNSON.

Cleopatra says of herself,

"I that am with Phœbus' *pinches* black." STEEVENS.

Line 456. — *weep a-good,*] Means, weeping in earnest.

— 458. — *'twas Ariadne, passioning*

For Theseus' perjury and unjust flight ;] The

history of this twice-deserted lady is too well known to need any illustration.

To passion is used as a verb by writers contemporary with Shakspeare. In *The Blind Beggar of Alexandria*, printed 1598, we meet with the same expression :

“ — what are thou *passioning* over the picture of Cleanthes ?”

STEEVENS.

Line 483. *I'll get me such a colour'd periwig.*] About the year 1610, wigs of various coloured hair became fashionable.

Line 485. — *her forehead's low,*—] A high forehead was in our author's time accounted a feature eminently beautiful. So in *The History of Guy Warwick*, Felice his lady is said to have *the same high forehead as Venus*.

JOHNSON.

Line 493. *My substance should be statue in thy stead.*] It is evident this noun shou'd be a participle *statued*, i. e. placed on a pedestal, or fixed in a shrine to be adored.

WARBURTON.

Statued is, I am afraid, a new word, and that it should be received is not quite evident.

JOHNSON.

ACT V.

Line 24. *Black men are pearls, in beauteous ladies' eyes.*] This is an old proverb. See RAY.

Line 25. *Jul. 'Tis true, &c.*] This speech, which certainly belongs to Julia, is given, in the old copy, to Thurio. Mr. Rowe restored it to its proper owner.

STEEVENS.

Line 64. — *peevish girl,*] *Peevish* means silly.

Line 93. — *record*—] Mr. Steevens, I think, erroneously supposes *record* to mean, sing: it is much more probable, that the signification is to indite a sonnet.

Line 178. *All, that was mind in Silvia, I give thee.*] It is (I think) very odd to give up his mistress thus at once, without any reason alledged. But our author probably fol-

lowed the stories just as he found them in his novels as well as histories.

POPE.

This passage either hath been much sophisticated, or is one great proof that the main parts of this play did not proceed from Shakspeare; for it is impossible he could make Valentine act and speak so much out of character, or give to Silvia so unnatural a behaviour, as to take no notice of this strange concession, if it had been made.

HANMER.

Line 201. *How oft hast thou with perjury cleft the root?*] Sir T. Hanmer reads, *cleft the root on't*.

JOHNSON.

Line 204. —*if shame live*] That is, *if it be any shame to wear a disguise for the purposes of love*.

JOHNSON.

Line 227. —*the measure*—] The length of my sword, the reach of my anger.

JOHNSON.

Line 229. *Milan shall not behold thee*.—] All the editions, *Verona shall not hold thee*. But, whether through the mistake of the first editors, or the poet's own carelessness, this reading is absurdly faulty. For the threat here is to Thurio, who is a Milanese; and has no concern, as it appears, with Verona. Besides, the scene is betwixt the confines of Milan and Mantau, to which Silvia follows Valentine, having heard that he had retreated thither. And, upon these circumstances, I ventured to adjust the text, as I imagine the poet must have intended; *i. e.* Milan, *thy country shall never see thee again: thou shalt never live to go back thither*.

THEOBALD.

Line 242. —*all former griefs*,] *i. e.* All former grievances.

— 262. —*include all jars*—] Sir T. Hanmer reads *conclude*.

JOHNSON.

Line 363. *With triumphs*,—] *i. e.* With *shows*. See *Henry VI. Part 3*. "With stately triumphs, mirthful comic shows."

END OF THE ANNOTATIONS ON THE TWO GENTLEMEN OF
VERONA.

ANNOTATIONS

ON

A MIDSUMMER-NIGHT'S DREAM.

ACT I.

LINE 5. *Like to a step-dame, or a dowager,
Long withering out a young man's revenue.*] Dr. Warburton would read, *wintering* on a young man's revenue, which is no improvement to the sense.

Line 82. ——— *the rose distill'd.*] This is one of our Author's favourite images, it is frequently to be met with in his sonnets.

Line 118. ——— spotted ———] As *spotless* is innocent, so *spotted* is wicked. JOHNSON.

Line 146. ——— *too high to be enthrall'd to low!*] *Love* possesses all the editions, but carries no just meaning in it. Nor was *Hermia* displeas'd at being in love; but regrets the inconveniences that generally attend the passion: either, the parties are disproportioned, in degree of blood and quality; or unequal, in respect of years; or brought together by the appointment of friends, and not by their own choice. These are the complaints represented by *Lysander*; and *Hermia*, to answer to the first, as she has done to the other two, must necessarily say;

O cross!—too high to be enthrall'd to low!
So the antithesis is kept up in the terms; and so she is

made to condole the disproportion of blood and quality in lovers.

THEOBALD.

Line 155. *Brief as the lightning in the collied night,*] *Collied*, i. e. black, smutted with coal, a word still used in the midland counties.

STEEVENS.

Line 196. *Your eyes are lode stars*] This was a compliment not unfrequent among the old poets. The *lode-star* is the leading or guiding *star*, that is, the *pole-star*. The *magnet* is, for the same reason, called the *lode-stone*, either because it leads iron, or because it guides the sailor.

Davies calls queen Elizabeth, *lode-stone* to hearts, and *lode-stone* to all eyes.

JOHNSON.

Line 320. ——— *as small, &c.*] This passage shews how the want of women on the old stage was supplied. If they had not a young man who could perform the part with a face that might pass for feminine, the character was acted in a mask, which was at that time a part of a lady's dress so much in use that it did not give any unusual appearance to the scene: and he that could modulate his voice in a female tone might play the woman very successfully. It is observed in Downes's Memoirs of the Playhouse, that one of these counterfeit heroines moved the passions more strongly than the women that have since been brought upon the stage. Some of the catastrophes of the old comedies, which make lovers marry the wrong women, are, by recollection of the common use of masks, brought nearer to probability.

JOHNSON.

Line 380. *At the duke's oak we meet.*

———— hold, or cut bow-strings.] This proverbial phrase came originally from the camp. When a rendezvous was appointed, the militia soldiers would frequently make excuse for not keeping their word, that their *bowstrings* were *broke*, i. e. their arms unserviceable. Hence when one would give another absolute assurance of meeting

ACT II.] A MIDSUMMER NIGHT'S DREAM.

3

him, he would say proverbially—*hold or cut bowstrings*—i. e. whether the *bow-string* held or broke. For *cut* is used as a neuter, like the verb *frets*. As when we say, the *string frets*, the *silk frets*, for the passive, it is *cut* or *fretted*.

WARBURTON.

ACT II.

Line 16. ———*lob of spirits.*] *Lob, lubber, looby, lobcock*, all denote both inactivity of body and dulness of mind.

JOHNSON.

Line 23. ———*changeling.*] *Changeling* is commonly used for the child supposed to be left by the fairies, but here for the child taken away.

JOHNSON.

Line 29. ———*sheen.*] *Shining, bright, gay.*

JOHNSON.

——— 30. *But they do square.*] To *square* here is to quarrel.

JOHNSON.

Line 101. *The nine men's morris is fill'd up with mud.*] Is a country game played by the labourers in the fields and farm-yards; it is performed on the turf, from which certain parts are cut out, and played with nine stones, each man, which are moved like chess-men.

Line 177. *And maidens call it love in idleness.*] This is as fine a metamorphosis as any in Ovid: With a much better moral, intimating that irregular love has only power when people are idle, or not well employed.

WARBURTON.

Line 196. ———*I am invisible.*] I thought proper here to observe, that, as Oberon and Puck his attendant, may be frequently observed to speak, when there is no mention of entering; they are designed by the poet to be upon the stage during the greatest part of the remainder of the play; and to mix, as they please, as spirits, with the other actors; and embroil the plot, by their interposition, without being seen or heard, but when to their own purpose.

THEOBALD

Line 202. ——— and wood within this wood,] *Wood, or mad, wild, raving.*

POPE.

"The name *woden*," says Verstegan in his *Antiquities*, "signifies fierce or furious, and in like sense we still retain it, saying, when one is in a great rage, that he is *wood*, or taketh on, as if he were *wood*."

STEEVENS.

Line 283. ——— a roundel, and a fairy song ;] A roundel is a dance in a ring.

GREY.

A *roundel*, *rondill*, or *roundelay*, is used to signify a song beginning or ending with the same sentence, *redit in orbem*.

STEEVENS.

Line 328. *Love takes the meaning in love's conference*,] In the conversation of those who are assured of each other's kindness, not *suspicion*, but *love takes the meaning*. No malevolent interpretation is to be made, but all is to be received in the sense which *love* can find, and which *love* can dictate.

JOHNSON.

Line 407. *Reason becomes the marshal to my will*,] That is, My will now follows reason.

JOHNSON.

Line 440. *And you ———*] Instead of *you*, the first folio reads *yet*. Mr. Pope first gave the right word from the quarto, 1600.

STEEVENS.

ACT III.

Line 1. In the time of Shakspeare, there were many companies of players, sometimes five at the same time, contending for the favour of the publick. Of these some were undoubtedly very unskilful and very poor, and it is probable that the design of this scene was to ridicule their ignorance, and the odd expedients to which they might be driven by the want of proper decorations. Bottom was perhaps the head of a rival house, and is therefore honoured with an ass's head.

JOHNSON.

Line 117. *O Bottom, thou art changed! what do I see on thee?* It is plain by Bottom's answer, that Snout mentioned an *ass's head*. Therefore we should read,

Snout. *O Bottom, thou art changed! what do I see on thee? An ass's head?* JOHNSON.

Line 177. — *the fiery glow-worm's eyes,*] I know not how Shakspeare, who commonly derived his knowledge of nature from his own observation, happened to place the glow-worm's light in his eyes, which is only in his tail.

JOHNSON.

Line 220. — *patches,*] *Patch* was in old language used as a term of opprobry; perhaps with much the same import as we use *raggamuffin*, or *tatterdemalion*. JOHNSON.

Line 236. *And at our stamp,*] This seems to be a vicious reading. Fairies are never represented stamping, or of a size that should give force to a stamp, nor could they have distinguished the stamps of Puck from those of their own companions. I read,

And at a stump here o'er and o'er one falls. JOHNSON

Line 242. *Some, sleeves; some, hats:*] There is the like image in Drayton, of queen Mab and her fairies flying from Hobgoblin.

*Some to a ruff, and some a gown,
'Gainst one another justling;
They flew about like chaff i' th' wind,
For haste some left their masks behind,
Some could not stay their gloves to find,
There never was such bustling.*

JOHNSON.

Line 286. — *O brave touch!*] *Touch* in Shakspeare's time was the same with our *exploit*, or rather *stroke*. A *brave touch*, a noble *stroke*, an *grand coup*. *Mason* was very merry, pleasantly playing both with the shrewd touches of many curst boys, and the small discretion of many lewd schoolmasters. Ansham.

JOHNSON.

Line 348. *Bearing the badge of faith, to prove them true?*
Alluding to the ancient practice of having the family crest affixed in *badges* on the servants' sleeves.

Line 375. — *join, in souls,*] i. e. Join *heartily*, unite in the same mind. Shakspeare, in *Henry V.* uses an expression not unlike this :

For we will hear, note, and believe in heart ;
i. e. heartily believe : and in *Measure for Measure*, he talks of electing with *special soul*. STEEVENS.

Line 417. — *all you fiery Oes,*] I would willingly believe that the poet wrote *fiery orbs*. JOHNSON.

Shakspeare uses *O* for a circle. So in the prologue to *Henry V.*

———— “ can we crowd
“ Within this little *O*, the very casques
“ That did affright the air at Agincourt?”

STEEVENS.

Line 524. — *you. canker blossom!*] The *canker-blossom* is not in this place the blossom of the *canker* or *wild rose*, which our author alludes to in *Much Ado about Nothing*, act 1, scene 6.

“ I had rather be a *canker* in a hedge
“ than a rose in his grace.”

but a worm that preys on the leaves or buds of flowers, always beginning in the middle. So in the famous passage,

———— “ like a worm i' th' bud,

“ Feed on her damask cheek.” STEEVENS.

Line 579. — *of hindring knot-grass made ;*] It appears that *knot-grass* was anciently supposed to prevent the growth of any animal or child.

Thus in *The Coxcomb* :

“ We want a boy extremely for this function, kept under,
“ for a year, with milk and *knot-grass*.” Daisy roots were supposed to have the same effect. STEEVENS.

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Line 606. ——— *so did sort,*] *So happen in the issue.*

JOHNSON.

Line 638. ——— *damned spirits all,*

That in cross-ways and floods have burial,] The ghosts of self-murderers, who are buried in cross-roads; and of those who being drowned, were condemned (according to the opinion of the ancients) to wander for a hundred years, as the rites of sepulture had never been regularly bestowed on their bodies.

STEEVENS.

Line 645. *I with the morning's love have oft made sport* ;] Thus all the old copies, and I think, rightly. Tithonus was the husband of Anhora, and Tithonus was no young Deity. How such a waggish spirit as the King of the Fairies might make sport with an antiquated lover may be easily understood. Dr. Johnson reads with all the modern editors, "I with the morning light," &c.

STEEVENS.

Line 729. *Jack shall have Jill, &c.*] These three last lines are to be found among Heywood's Epigrams on three hundred Proverbs.

STEEVENS.

ACT IV.

Line 1. I see no reason why the fourth act should begin here, when there seems no interruption of the action. In the old quartos of 1600, there is no division of acts, which seems to have been afterwards arbitrarily made in the first folio, and may therefore be altered at pleasure. JOHNSON.

Line 25. ——— *Cavelero Cobweb.*] Without doubt it should be *Cavelero Pease-blossom*; as for *Cavalero Cobweb*, he had just been dispatched upon a perilous adventure. GREY.

Line 32. ——— *the tongs* ———] Alludes to the old country music, of *The Tongs and the Key*.

Line 48. *So doth the woodbine, the sweet honey-suckle,
Gently entwist,—the female ivy so*

Enrings the basky fingers of the elm.] What Shakspeare seems to mean, is this—*So the woodbine, i. e. the sweet honey-suckle, doth gently entwist the basky fingers of the elm, and so does the female ivy enrings the same fingers.* It is not unfrequent in the Poets, as well as other writers, to explain one word by another which is better known. The reason why Shakspeare thought *woodbine* wanted explanation, perhaps is this. In some countries, by *woodbine* or *woodbind* would be generally understood the *Ivy*, which he had occasion to mention in the very next line.

STEEVENS.

Line 49. ——— *the female ivy:*] Shakspeare calls it *female ivy*, because it always requires some support, which is poetically called its husband. So Milton:

“ led the vine

“ To wed her elm: she spons’d, about him twines

“ Her marriageable arms ——— ”

STEEVENS.

Line 115. ——— *our observation is perform’d:]* The honours due to the morning of *May*. I know not why Shakspeare calls this play *A Midsummer-Night’s Dream*, when he so carefully informs us that it happened on the night preceding *May-day*.

JOHNSON.

Dr. Farmer has justly observed, that this play no more denotes the real time of action, than that of *The Winter’s Tale*, which was sheep-shearing time. The title of *Twelfth-Night*, as well as these two plays just quoted, were doubtless suggested by some temporary or theatrical custom.

Line 131. *So flew’d,]* i. e. *So mouth’d.* *Flews* are the large chaps of a deep-mouthed hound.

HANMAR.

Line 131. *So sanded ;]* *So marked with small spots.*

JOHNSON.

Sandy’d means of a sandy-colour, which is one of the true denotements of a blood-hound.

STEEVENS.

ACT V.] A MIDSUMMER-NIGHT'S DREAM. 9

Line 148. *I wonder of ——*] i. e. I wonder at; this was old phraseology.

Line 179. *Fair Helena in fancy following me.*] *Fancy* is here taken for love or affection, and is opposed to *fury*, as before.

Sighs and tears, poor fancy's followers.

Some now call that which a man takes particular delight in, his *fancy*. JOHNSON.

Line 252. —— a thing of nought.] Which Mr. Theobald changes with great pomp to a *thing of naught*, is, a good for nothing thing. JOHNSON.

Line 256. —— made men.] In the same sense as in *The Tempest*,—*any monster in England makes a man*.

JOHNSON.

Line 274. —— good strings to your beards,] *Strings*, to prevent the false beards from falling off.

ACT V.

Line 4. These beautiful lines are in all the old editions thrown out of metre. They are very well restored by the late editors. JOHNSON.

Line 45. *Say, what abridgment, &c.*] By *abridgment*, our author means dramatick performance, which crowds the events of years into as many hours. So in *Hamlet*, act 2, scene 7, he calls the players *abridgments, abstracts, and brief chronicles of the times*. STEEVENS.

Line 52. *Thee reads.*] This is printed as Mr. Theobald gave it from both the old quartos. In the first folio, and all the following editions, *Lysander* reads the catalogue, and *Theseus* makes the remarks. JOHNSON.

Line 88. *Unless you can find sport in their intents.*] Thus

all the copies. But as I know not what it is to *stretch* and *con* an *intent*, I suspect a line to be lost. JOHNSON.

Dr. Johnson's remark is doubtless just, as to the commentaries he had already witnessed; but what would he now say to the gigantic pile of elucidations with which the various editors have of late favoured the public!

Line 102. *Our sport shall be, &c.*] Voltaire says something like this of Louis XIV. who took a pleasure in seeing his courtiers in confusion when they spoke to him.

STEEVENS.

Line 103. *And what poor duty cannot do,*

Noble respect takes it in might, not merit.] The sense of this passage, as it now stands, is this: *What the inability of duty cannot perform, regardful generosity receives as an act of ability, though not of merit.* The contrary is rather true: *What dutifulness tries to perform without ability, regardful generosity receives as having the merit, though not the power, of complete performance.*

JOHNSON.

Line 161. *Whereat, with blade, with bloody blameful blade,*] Mr. Upton rightly observes, that Shakspeare in this line ridicules the affectation of beginning many words with the same letter. He might have remarked the same of

The raging rocks

And shivering shocks.

Gascoigne, contemporary with our poet, remarks and blames the same affectation.

JOHNSON.

Line 219. *And like Limander, &c.*] Limander and Helen, are spoken by the blundering player, for Leander and Hero. Shafalus and Procrus, for Cephalus and Procris.

JOHNSON.

Line 280 ——— in snuff.] An equivocation. *Snuff* signifies both the cinder of a candle, and hasty anger.

JOHNSON.

Line 319. ——— *cut thread and thrum;*] *Thrum* is the

end or extremity of a weaver's warp ; it is*popularly used for very coarse yarn. The maids now call a mop of yarn a *thrum mob*.

WARNER.

Line 347. ——— *and prove an ass.*] The character of Theseus in this play is more exalted in his humanity, than his greatness. Though some sensible observations on life, and animated descriptions fall from him, as it is said of Jago, *you shall taste him more as a soldier than as a wit*, which is a distinction he is here striving to deserve, though with little success ; as in support of his pretensions he never rises higher than a *pun*, and frequently sinks as low as a *quibble*.

STEEVENS.

Line 365. *These lily brows,*

This cherry nose.] In the old copies, *These lily lips, this cherry nose*. All Thisby's lamentation, till now, runs in regular rhyme and metre. But both, by some accident, are in this single instance interrupted. I suspect the poet wrote ;

These lily brows,

This cherry nose.

Now black brows being a beauty, *lily brows* are as ridiculous as a *cherry nose*, *green eyes*, or *cowslip cheeks*.

THEOBALD.

Line 407. *And the wolf behowls the moon ;]* In the old copies, *And the wolf beholds the moon*. As 'tis the design of these lines to characterize the animals, as they present themselves at the hour of midnight ; and as the wolf is not justly characterized by saying he *beholds* the moon, which other beasts of prey, then awake, do : and as the sounds these animals make at that season, seem also intended to be represented ; I make no question but the poet wrote ;

And the wolf behowls the moon.

For so the wolf is exactly characterized, it being his peculiar property to *howl at the moon*. (*Behowl, as bemoan, bescem, and an hundred others.*)

WARBURTON.

Line 437. *Now, until, &c.*] This speech, which both the old quartos give to Oberon, is in the edition of 1623, and in all the following printed as the song. I have restored it to Oberon, as it apparently contains not the blessing which he intends to bestow on the bed, but his declaration that he will bless it, and his orders to the fairies how to perform the necessary rites. But where then is the song? I am afraid it is gone after many other things of greater value. The truth is, that two songs are lost. The series of the scene is this; after the speech of Puck, Oberon enters, and calls the fairies to a song, which song is apparently wanting in all the copies. Next Titania leads another song, which is indeed lost like the former, though the editors have endeavoured to find it. Then Oberon dismisses his fairies to the dispatch of the ceremonies.

The songs, I suppose, were lost, because they were not inserted in the players parts, from which the drama was printed.

JOHNSON

END OF THE ANNOTATIONS ON A MIDSUMMER-NIGHT'S
DREAM.

ANNOTATIONS

ON

THE MERRY WIVES OF WINDSOR.

ACT I.

LINE 1. *Sir High,*] This was a title given, to the inferior clergy.

Line 7. — *Custalorum.*] This is, I suppose, intended for a corruption of *Custos Rotulorum*. The mistake was hardly designed by the author, who, though he gives Shallow folly enough, makes him rather pedantic than illiterate. If we read :

Shal. *Ay, cousin Slender, and Custos Rotulorum,*
It follows naturally :

Slen. *Ay, and Ratalorum too.*

JOHNSON.

Mr. Malone's opinion of this passage is, that Shakspeare here intended to ridicule the legal abbreviations of the times.

Line 48. — *speaks small like a woman.*] This is from the folio of 1623, and is the true reading. He admires her for the sweetness of her voice. But the expression is highly humorous, as making her *speaking small like a woman* one of her marks of distinction ; and the ambiguity of *small*, which signifies *little* as well as *low*, makes the expression still more pleasant.

WARBURTON

Line 125 —*coney-catching rascals,—*] A *coney catcher* was, in the time of Elizabeth, a common name for a cheat or sharper. Green, one of the first among us who made a trade of writing pamphlets, published *A Detection of the Frauds and Tricks of Coney-catchers and Couzeners*. JOHNSON.

Line 129. *You Banbury cheese !*] This is said in allusion to the thin carcass of Slender. The same thought occurs in *Jack Drum's Entertainment*, 1601—"You are like a Banbury cheese—nothing but paring." STEEVENS.

Line 341. —*let me see thee froth, and lime :—*] The Host calls for an immediate specimen of Bardolph's abilities as a tapster; and *frothing* beer and *liming* sack were tricks practised in the time of Shakspeare. The first was done by putting soap into the bottom of the tankard when they drew the beer; the other, by mixing *lime* with the sack (i. e. sherry) to make it sparkle in the glass. *Froth* and *live* is sense, but a little forced; and to make it so we must suppose the Host could guess by his dexterity in frothing a pot to make it appear fuller than it was, how he would afterwards succeed in the world. Falstaff himself complains of *limed* sack. STEEVENS.

Line 460. —*a Cain-colour'd beard.*] Cain and Judas, in the tapestries and pictures of old, were represented with *yellow* beards. THEOBALD.

ACT II.

Line 110. —*curtail-dog—*] That is, a dog that misses his game. The tail is counted necessary to the agility of a grey-hound. JOHNSON.

Line 147. *I will not believe such a Cataian,—*] All the mystery of the term *Cataian*, for a liar, is only this. China was anciently called *Cataia* or *Cuthay*, by the first adventurers that travelled thither; such as M. Paulo, and our Mandeville; who told such incredible wonders of this new discovered empire (in which they have not been outdone even

by the Jesuits themselves, who followed them), that a notorious liar was usually called a *Cataian*. WARBURTON.

Line 264. — *Pickt-hatch*,] A noted place for thieves and pick pockets. THEOBALD.

Pict-hatch is frequently mentioned by contemporary writers. So in Ben Jonson's *Every Man in his Humour*:

“ From the Bordello it might come as well,

“ The Spital, or *Pict-hatch*.”

STEEVENS.

Line 273. — *red lattice phrases*,] Your ale-house conversation. JOHNSON.

Red lattice at the doors and windows, were formerly the external denotements of an ale-house. Hence the present *chequers*. So in *A fine Companion*, one of Shackerley Marmion's plays,— “ A waterman's widow at the sign of the red *lattice* in Southwark.”

STEEVENS.

Line 382. — *up with your Fights*;] *Fights*, I find, are *cloaths* hung round the ship to conceal the men from the enemy; and *close-fights* are *bulkheads*, or any other shelter that the fabrick of a ship affords.

JOHNSON.

So in *The Christian turn'd Turk*, 1612—“ lace the netting, “ and let down the *fights*, make ready the shot, &c.

STEEVENS.

Line 547. — *wittol-cuckold*!] One who knows of his wife's infidelity, and tamely submits to it.

Line 648. — *cry'd game, said I well?*] We say, in colloquial language, that such a one is—*game*—or *game to the back*. *Cry'd game* might mean, in those days—a *profess'd back*, one who was as well known by the report of his gallantry as he could have been by proclamation. STEEVENS.

Whether or not our author meant, or wrote, “ *cry'd game*,” or “ *cry'd aim*,” it is not in this case material; but it has served to show what the ingenuity of commentators will make of it. Dr. Warburton is for the reading *cry'd aim*, a term in archery. Many quotations might be adduced to prove both expressions common.

ACT III.

Line 187. —*he writes verses, he speaks holy day, —*] i. e. In a high-flown, fustian stile. It was called a *holy-day stile*, from the old custom of acting their farces of the *mysteries* and *moralities*, which were turgid and bombast, on holy-days. So in *Much Ado about Nothing*—"I cannot woo in festival terms." And again, in *The Merchant of Venice*—"thou spend'st such high-day wit in praising him." WARBURTON.

See also *King Henry IV. Part I.*

"With many holiday and lady terms."

Line 189. —*'tis in his buttons ;*] Alluding to an ancient custom among the country fellows, of trying whether they shall succeed with their mistresses, by carrying the *batchelor's buttons* (a plant of the *Lychnis* kind, whose flowers resembled a coat button in form) in their pockets. And they judged of their good or bad success, by their growing or their not growing there.

SMITH.

Greene mentions these *batchelor's buttons*, in his *Quip for an upstart Courtier*—"I saw the *batchelor's buttons*, whose virtue is, to make wanton maidens weep, when they have worn them forty weeks under their aprons," &c.

STEEVENS.

Line 472. —*father's wealth—*] Some light may be given to those who shall endeavour to calculate the increase of English wealth, by observing, that Latymer, in the time of Edward VI. mentions it as a proof of his father's prosperity, *That though but a yeoman, he gave his daughters five pounds each for her portion.* At the latter end of Elizabeth, seven hundred pounds were such a temptation to courtship, as made all other motives suspected. Congreve makes twelve thousand pounds more than a counterbalance to the affection of Belinda. No poet would now fly his favourite character at less than fifty thousand.

JOHNSON.

Line 506. —*come cut and long tail,—*] According to

the forest laws, the dog of a man, who had no right to the privilege of chace, was obliged to cut or *law* his dog, amongst other modes of disabling him, by depriving him of his tail. A dog so cut was called a *cut*, or *cur-tail*, and by contraction *cur*. *Cut* and *long-tail* therefore signify the dog of a clown, and the dog of a gentleman.

STEEVENS.

Line 731. — [*I'll be horn-mad.*] There is no image which our author appears so fond of as that of cuckold's horns. Scarcely a light character is introduced that does not endeavour to produce merriment by some allusion to horned husbands. As he wrote his plays for the stage rather than the press, he perhaps reviewed them seldom, and did not observe this repetition, or finding the jest, however frequent, still successful, did not think correction necessary.

JOHNSON

ACT IV.

Line 1. This is a very trifling scene, of no use to the plot, and I should think of no great delight to the audience; but Shakspeare best knew what would please.

JOHNSON.

Sir William Blackstone, Mr. Steevens, Mr. Malone, and Mr. Reed, have endeavoured to illustrate this scene of ribaldry; but, I think, quite in vain.

Line 103. — [*he so takes on*—] *To take on*, which is now used for *to grieve*, seems to be used by our author for *to rage*. Perhaps it was applied to any passion.

JOHNSON.

Line 107. — [*peer-out*,] That is, *appear horns*. Shakspeare is at his old lunes.

JOHNSON.

Line 247. — [*his wife's leman*.] i. e. Sweetheart.

Line 278. — [*I spy a great peard under her muffler*.] As the second stratagem, by which Falstaff escapes, is much the grosser of the two, I wish it had been practised first. It is very unlikely that Ford, having been so deceived before,

and knowing that he had been deceived, would suffer him to escape in so slight a disguise. JOHNSON.

Line 281. —*cry out thus upon no trail,*] The expression is taken from the hunters. Trail is the scent left by the passage of the game. To cry out, is to open or bark. JOHNSON.

Line 320. —*they must come off;*] To come off, signifies in our author, sometimes to be uttered with spirit and volubility. In this place it seems to mean what is in our time expressed by to come down, to pay liberally and readily. These accidental and colloquial senses are the disgrace of language, and the plague of commentators. JOHNSON.

To come off, is to pay. In this sense it is used by Massinger, in *The Unnatural Combat*, Act. 4. Sc. 2. where a wench, demanding money of the father to keep his bastard, says—*Will you come off, Sir?* STEEVENS.

The phrase is used by Chancer, *Friar's Tale*, 338. edit Urry.

"Come off, and let me riden hastily,

"Give me twelve pence; I may no longer tarie."

TYRWHITT.

Line 328. *I rather will suspect the sun with cold,*] Thus the modern editions.—The old ones read—with gold, which may mean, I rather will suspect the sun can be corrupted by a bribe, than thy honour be betrayed to wantonness. Surely Shakspeare would rather have said—*suspect the sun of cold*—if he had designed what is implied by the alteration.

STEEVENS.

Line 358. —*and takes the cattle;*] To take, in Shakspeare, signifies to seize or strike with a disease, to blast.

So in *Lear*:

"—Strike her young bones,

"Ye taking airs, with lameness"

JOHNSON.

Line 363. —*idle-headed Eld*—] Eld here means old.

—380. —*urchins, ousphes,*—] i. e. Fairies

Line 385. *With some diffused song ;]* i. e. Wild, unconnected, irregular.

A *diffused song* signifies a song that strikes out into wild sentiments beyond the bounds of nature, such as those whose subject is fairy land. WARBURTON.

By *diffused song* Shakspeare may mean such songs as mad people sing. Edgar in *K. Lear*, when he has determined to assume the appearance of a travelling lunatic, declares his resolution to *diffuse his speech*, i. e. to give it the turn peculiar to madness. STEEVENS.

Line 388. *And, fairy-like, to pinch the unclean knight ;]* This should perhaps be written *to-pinch*, as one word. This use of *to* in composition with verbs is very common in Gower and Chaucer, but must have been rather antiquated in the time of Shakspeare. See Gower *De Confessione Amantis*, B. 4. fol. 7.

“ All *to-tore* is myn araie.”

And Chaucer, *Reeve's Tale*, 1169.

“ ———mouth and nose *to-broke* ”

The construction will otherwise be very hard. TYRWHITT.

Line 408. *That silk will I go buy ;—and in that time]* Mr. Theobald referring *that time* to the time of buying the silk, alters it to *tire*. But there is no need of any change : *that time* evidently relating to the time of the mask with which Falstaff was to be entertained, and which makes the whole subject of this dialogue. Therefore the common reading is right. WARBURTON.

Line 416. *—tricking for our fairsies.]* To trick is to decorate.

Line 435. *—standing-bed and truckle-bed ;]* The usual furniture in chambers in that time was a standing-bed, under which was a *truckle*, *truckle*, or *running bed*. In the standing-bed lay the master, and in the truckle-bed the servant. So in Hall's *Account of a Servile Tutor* :

" He lieth in the *trunkle-bed*,
 " While his young master lieth o'er his head."

JOHNSON.

Line 448. — *Bohemian-Tartar*—] The French call a *Bohemian* what we call a *Gypsy*; but I believe the Host means nothing more than, by a wild appellation, to insinuate that Simple makes a strange appearance. JOHNSON.

Line 456. — *muscle-shell*;] He calls poor Simple *muscle-shell*, because he stands with his mouth open. JOHNSON.

Line 489. — *but was paid for my learning*.] To *pay*, here means to beat.

Line 531. — *Primero*.—] A game at cards. JOHNSON

Line 548. — *action of an old woman*,—] What! was it any dexterity of wit in Sir John Falstaff to counterfeit the action of an *old woman*, in order to escape being apprehended for a *witch*? Surely, one would imagine, this was the readiest means to bring him into such a scrape: for none but *old women* have ever been suspected of being *witches*.

THEOBALD.

Falstaff, by counterfeiting such weakness and infirmity as would naturally be pitied in an old woman, averted the punishment to which he would otherwise have been subjected, on the supposition that he was a *witch*. STEEVENS.

Line 556. *Sure, one of you does not serve heaven well, &c.*] The great fault of this play is the frequency of expression so profane, that no necessity of preserving character can justify them. There are laws of higher authority than those of criticism. JOHNSON.

Line 575. — *image*—] *i. e.* Representation.

— 599. — *quaint in green*,—] *i. e.* Whimsically dressed in green.

ACT V.

Line 105. —*fellow of this walk,*] Who the *fellow* is, or why he keeps his shoulders for him, I do not understand.

JOHNSON.

To the keeper the *shoulders* and *humbles* belong as a perquisite.

GREY.

Line 119. *You ORPHAN-heirs of fixed destiny,*] But why *orphan-heirs*? Destiny, whom they succeeded, was yet in being. Doubtless the poet wrote,

You OUPHEN heirs of fixed destiny,

i. e. you *elves*, who minister, and succeed in some of the works of destiny. They are called, in this play, both before and afterwards, *ouphe*s; here *ouphen*; *en* being the plural termination of Saxon nouns.

WARBURTON.

Dr. Warburton corrects *orphan* and *ouphen*; and not without plausibility, as the word *ouphe*s occurs both before and afterward. But, I fancy, in acquiescence to the vulgar doctrine, the address in this line is to a part of the *troop*, as mortals by birth, but adopted by the fairies: *orphans* in respect of their real parents, and now only dependent on *destiny* herself.

FARMER.

Line 131. —*Go you, and where you find a maid,*—

Raise up the organs of her fantasy;] The sense of this speech is—that she, who had performed her religious duties, should be secure against the illusion of fancy; and have her sleep, like that of infancy, undisturbed by disordered dreams. This was then the popular opinion, that evil spirits had a power over the fancy; and, by that means, could inspire wicked dreams into those who, on their going to sleep, had not recommended themselves to the protection of heaven. So Shakspeare makes one, on his lying down, say,

*From fairies, and the tempters of the night,
Protect us, heaven!*

WARBURTON.

Line 143. *In state as wholesome,*] *Wholsome* here signifies *integer*. He wishes the castle may stand in its present state of perfection, which the following words plainly shew.

———— as in state 'tis fit

WARBURTON.

Line 144. *Worthy the owner, AND the owner it.*] *And* cannot be the true reading. The context will not allow it; and his court to queen Elizabeth directs us to another,

———— AS the owner it.

For, sure he had more address than to content himself with wishing a thing *to be*, which his complaisance must suppose actually *was*, namely, the worth of the owner. WARBURTON.

Line 154. *In emerald-tufts, flowers, PURPLE, blue and white ;
Like saphire, pearl, AND rich embroidery,*]

The lines were wrote thus by the poet :

In emerald-tufts, flowers PURPLED, blue, and white ;

Like saphire, pearl, IN rich embroidery,

i. e. Let there be blue and white flowers *worked* on the green-sward, like saphire and pearl in rich embroidery. To *purple*, is to over-lay with tinsel, gold thread, &c. ; so our ancestors called a certain lace of this kind of work a *purfling-lace*.

WARBURTON

Line 157. ——— *character.*] For the matter with which they make letters.

JOHNSON.

Line 165. ——— *of middle earth.*] Spirits are supposed to inhabit the ethereal regions, and fairies to dwell under ground; men therefore are in a middle station. JOHNSON.

Line 170. *With trial-fire, &c.*] So Beaumont and Fletcher, in *The Faithful Shepherdess* :

“ In this flame his finger thrust,

“ Which will burn him if he lust;

“ But if not, away will turn,

“ As loth unspotted flesh to burn. STEEVENS.

Line 180. Evans. *It is right, indeed, &c.*] This short speech, which is very much in character for Sir Hugh, I have inserted from the old quartos. THEOBALD.

Line 183. —and luxury] *Luxury* here means, enslaved to pleasure.

Line 184. *Lust is but a bloody fire,*] A *bloody fire* means a *fire in the blood*. In *The Second Part of Henry IV.* Act. 4. the same expression occurs:

“Led on by *bloody youth*,” &c.

i. e., sanguine youth.

STEEVENS.

Line 199. *See you these, husband? do not these fair yokes
Become the forest better than the town?*] Mrs. Page's meaning is this. She speaks to her own, and Mrs. Ford's husband, and asks them, if they see the *horns* in Falstaff's hand; and then, alluding to them as the types of *cuckoldom*, puts the question, whether those *yokes* are not more proper in the *forest* than in the *town*, i. e. than in their families, as a reproach to them?

THEOBALD.

Line 219. —*how wit may be made a Jack-a-Lent,*] A Jack a Lent appears to have been some puppet which was thrown at in Lent, like Shrove-tide cocks.

So in Ben Jonson's *Tale of a Tub*:

“———on an Ash-Wednesday,

“Where thou didst stand six weeks the *Jack o' Lent*,

“For boys to hurl three-penny throws at thee.”

STEEVENS.

Line 256. —*ignorance itself is a plummet o'er me:—*] Though this be perhaps not unintelligible, yet it is an odd way of confessing his dejection. I should wish to read:

———*ignorance itself* has a plume o'me;

That is, I am so depressed, that *ignorance itself* plucks me, and decks itself with the spoils of my weakness. Of the present reading, which is probably right, the meaning may be, I am so enfeebled, that *ignorance itself* weighs me down and oppresses me.

JOHNSON.

Line 263. Mrs. Ford. *Nay, husband,—*] This and the following little speech I have inserted from the old quartos. The retrenchment, I presume, was by the players. Sir John Falstaff is sufficiently punished, in being disappointed and exposed. The expectation of his being prosecuted for the twenty pounds, gives the conclusion too tragical a turn. Besides, it is *poetical justice* that Ford should sustain this loss, as a fine for his unreasonable jealousy. THEOBALD.

Line 269. *—laugh at my wife,—*] The two plots are excellently connected, and the transition very artfully made in this speech. JOHNSON.

Line 321. *—amaze—*] i. e. Confuse with terror.

— 337. Page. *Well, what remedy?—*] In the first sketch of this play, which, as Mr. Pope observes, is much inferior to the latter performance, the only sentiment of which I regret the omission occurs at this critical time, when Fenton brings in his wife, there is this dialogue.

Mrs. Ford, *Come, mistress Page, I must be bold with you, 'Tis pity to part love that is so true.*

Mrs. Page. [Aside.] *Although that I have miss'd in my intent,
Yet I am glad my husband's match is cross'd.*

—Here Fenton, take her.—

Eva. *Come, master Page, you must needs agree,*

Ford. *P' faith, Sir, come, you see your wife is pleas'd.*

Page. *I cannot tell, and yet my heart is eas'd:*

And yet it doth me good the Doctor miss'd.

Come hither, Fenton, and come hither, daughter. JOHNSON.

END OF THE ANNOTATIONS ON THE MERRY WIVES OF
WINDSOR.

ANNOTATIONS

ON

TWELFTH - NIGHT:

OR,

WHAT YOU WILL.

ACT I.

LINE 4. *That strain again ; it had a dying fall ;
O ! it came o'er my ear, like the sweet south,
That breathes upon a bank of violets,
Stealing, and giving odour———]*

Amongst the beauties of this charming similitude, its exact propriety is not the least. For, as a south wind, while blowing over a violet-bank, wafts away the odour of the flowers, it, at the same time, communicates its own sweetness to it ; so the soft affecting music, here described, though it takes away the natural, and sweet tranquillity of the mind yet, at the same time, it communicates a new pleasure to it.

WARBURTON.

Line 22. *That instant I was turn'd into a hart, &c.]* This image evidently alludes to the story of Acteon, by which

Shakspeare seems to think men cautioned against too great familiarity with forbidden beauty. Acteon, who saw Diana naked, and was torn in pieces by his hounds, represents a man, who indulging his eyes, or his imagination, with the view of a woman that he cannot gain, has his heart torn with incessant longing. An interpretation far more elegant and natural than that of Sir Francis Bacon, who, in his *Wisdom of the Ancients*, supposes this story to warn us against enquiring into the secrets of princes, by shewing, that those who knew that which for reasons of state is to be concealed, will be detected and destroyed by their own servants.

JOHNSON.

Line 42. (*HER sweet perfections,—*] *Liver, brain, and heart*, are admitted in poetry as the residence of *passions, judgment, and sentiments*. These are what Shakspeare calls, *her sweet perfections*, though he has not very clearly expressed what he might design to have said.

STEEVENS.

Line 135. —*as tall a man—*] *Tall* means, sturdy and bold.

Line 158. —*like a parish-top.*] This is an old proverb, arising from a custom known in country villages, of a *top* being kept for public use in cold weather, to promote exercise, when some mechanics could not be employed at their trades.

Line 236. —*and yet I will not compare with an old man.*] This stroke of pretended satire but ill accords with the character of the foolish knight. *Ague-cheek*, though willing enough to arrogate to himself such experience as is commonly the acquisition of age, is yet careful to exempt his person from comparison with its bodily weakness. In short, he would say what Falstaff says,—*I am old in nothing but my understanding.*

STEEVENS

Line 246. —*like Mistress Mall's picture?*] This is pro-

bably an allusion to a very notorious character in those days, named Moll Cutpurse; for a long account of whom, the reader is referred to Dodsley's old plays.

Line 345. — *Better a witty fool, than a foolish wit.*—] Hall, in his *Chronicle*, speaking of the death of Sir Thomas More, says, that he knows not whether to call him a *foolish wise man*, or a *wise foolish man*. JOHNSON.

Line 431. *'Tis a gentleman* HERE—] He had before said it was a gentleman. He was asked what gentleman? and he makes this reply; which, it is plain, is corrupt, and should be read thus,

'Tis a gentleman-HEIR.

i. e. some lady's eldest son just come out of the nursery; for this was the appearance Viola made in men's clothes. See the character Malvolio draws of him presently after.

WARBURTON.

Can any thing be plainer than that Sir Toby was going to describe the gentleman, but was interrupted by the effects of his *pickle herring*? I would print it as an imperfect sentence. Mr. Edwards has the same observation. STEEVENS.

ACT II.

Line 69. — *her eyes had lost her tongue,*] We say a man loses his company when they go one way and he another. So Olivia's tongue *lost* her eyes; her tongue was talking of the Duke, and her eyes gazing on his messenger. JOHNSON,

Line 115. *I sent thee six-pence for thy leman;*] i. e. I sent thee six-pence to spend on thy mistress. THEOBALD.

The money was given him for his *leman*, i. e. his mistress. He says he did *impeticoat* the gratuity, i. e. he gave it to his *petticoat companion*, for (says he) *Malvolio's nose is no whipstock*, i. e. Malvolio may smell out our connection, but his

suspicion will not prove the instrument of our punishment. *My mistress has a white hand, and the myrmidons are no bottle-ale houses*, i. e. my mistress is handsome, but the houses kept by officers of justice are no places to make merry and entertain her at. Such may be the meaning of this whimsical speech. A *whipstock* is, I believe, the handle of a whip, round which a strap of leather is usually twisted, and sometimes the *whip* itself. STEEVENS.

Line 117. *I did impetico, &c.*] This, Sir Thomas Hamner tells us, is the same with *impocket thy gratuity*. He is undoubtedly right; but we must read, *I did impeticoat thy gratuity*. The fools were kept in long coats, to which the allusion is made. There is yet much in this dialogue which I do not understand. JOHNSON.

Line 142. *Then come kiss me, sweet, and twenty,*] This line is obscure; we might read,

Come, a kiss then, sweet, and twenty.

Yet I know not whether the present reading be not right: for in some counties *sweet, and twenty*, whatever be the meaning, is a phrase of endearment. JOHNSON.

Line 172. *Tilly valley, lady!*] *Tilly valley* was an interjection of contempt, which Sir Thomas More's lady is recorded to have had very often in her mouth. JOHNSON.

Line 185. —*coziers catches*—] A *cozier* is a tailor, from *coudre* to sew, part. *cousu*, French. JOHNSON.

Line 189. *Sneck up!*] I think we may safely read *sneak cup*, with reference to Sir Toby's reply to Malvolio. I should not however omit to mention, that *sneek the door* is a north country expression for *latch the door*. STEEVENS.

Line 286. —*call me Cut.*] i. e. *Insult me*.

Line 419. *She sat like patience on a monument,*

Smiling at Grief.] This most exquisite, yet intelligible idea, cannot be too much admired. In this place, however, the editor of these annotations cannot avoid lamenting the absurdity of that abstract criticism, which

seems to have *stung* all our commentators on this passage. Some pages of old reading and analogies to illustrate this simple and beautiful phrase are really too bad for our patience.

Line 566. *And O shall end, I hope.*] By *O* is here meant what we now call a *hempen collar*. JOHNSON.

I believe he means only, *it shall end in sighing*, in disappointment. So somewhere else.

"How can you fall into so deep an *Oh*?" STEEVENS.

ACT III.

Line 1. —by thy *tabor*?

Clown. *No, Sir, I live by the church.*] The *Clown*, I suppose, wilfully mistakes her meaning, and answers, as if he had been asked whether he lived by the *sign of the tabor*, the ancient designation of a music shop. STEEVENS.

Line 219. —in a martial hand; be-curst—] *Martial hand*, seems to be a careless scrawl, such as shewed the writer to neglect ceremony. *Curst*, is petulant, crabbed—a *curst cur*, is a dog that with little provocation snarls and bites.

JOHNSON.

Line 244. *Look where the youngest wren of nine comes.*] The women's parts were then acted by boys, sometimes so low in stature, that there was occasion to obviate the impropriety by such kind of oblique apologies. WARBURTON.

The *wren* generally lays nine or ten eggs at a time, and the last hatch'd of all birds are usually the smallest and weakest of the whole brood. STEEVENS.

Line 441. *Hang him, foul collier!*] *Collier* was, in our author's time, a term of the highest reproach. So great were the impositions practised by the venders of coals, that R. Greene, at the conclusion of his *Notable Discovery of Co-*

zenage, 1592, has published what he calls, *A pleasant Discovery of the Cosenage of Colliers*.

STEEVENS.

The devil is called *Collier* for his blackness. *Like will to like, says the Devil to the Collier*.

JOHNSON.

Line 530. —wear this jewel for me,] *Jewel* does not properly signify a single gem, but any precious ornament or superfluity.

JOHNSON.

Line 560. *He is knight, dubbed with unhacked rapier, and on carpet consideration;*] That is, he is no soldier by profession, not a Knight Banneret, dubbed in the field of battle, but, on *carpet consideration*, at a festivity, or on some peaceable occasion, when knights receive their dignity kneeling, not on the ground, as in war, but on a *carpet*. This is, I believe, the original of the contemptuous term a *carpet knight*, who was naturally held in scorn by the men of war.

JOHNSON.

For a full elucidation of the order of knighthood—vide *Anstis's Observations*.

Carpet knights, in contempt; and in *The Downfall of Robert Earl of Huntingdon*, 1601, it is employed for the same purpose:

———"soldiers come away,

"This *Carpet-knight* sits carping at our scars."

STEEVENS.

Line 602. —I have not seen such a virago,] *Virago* cannot be properly used here, unless we suppose Sir Toby to mean, I never saw one that had so much the look of woman with the prowess of man.

JOHNSON.

Line 704. —o'erflourish'd by the devil.] In the time of Shakspeare, trunks, which are now deposited in lumber-rooms, or other obscure places, were part of the furniture of apartments in which company was received. I have seen more than one of these, as old as the time of our poet. They were richly ornamented on the tops and sides with scroll work, emblematical devices, &c. and were elevated on feet.

STEEVENS.

Line 709. —*so do not I.*] This, I believe, means, I do not yet believe myself, when, from this accident, I gather hope of my brother's life. JOHNSON.

ACT IV

Line 18. *I pr'ythee, foolish Greek,*] *Greek*, was as much as to say bawd or pander. He understood the Clown to be acting in that office. A bawdy-house was called Corinth, and the frequenters of it Corinthians, which words occur frequently in Shakspeare, especially in *Timon of Athens*, and *Henry IV.* WARBURTON.

Line 23. —*get themselves a good report after fourteen years' purchase.*] This seems to carry a piece of satire upon monopolies, the crying grievance of that time. The grants generally were for *fourteen years*; and the petitions being referred to a committee, it was suspected that money gained favourable reports from thence. WARBURTON:

Line 79. —*as to say, a careful man and a great scholar.*] This refers to what went before, *I am not tall enough to become the function well, nor lean enough to be thought a good student*; it is plain then that Shakspeare wrote, *as to say a graceful man*, i. e. comely. WARBURTON.

Line 85. —*very wittily said—that, that is, is :*] This is a very humorous banter of the rules established in the schools, that all reasonings are *ex præcognitis & præconcessis*, which lay the foundation of every science in these maxims, *whatsoever is, is; and it is impossible for the same thing to be and not to be*; with much trifling of the like kind. WARBURTON.

Line 106. —*it hath bay-windows—*] A bay-window is the same as a bow-window; a window in a recess, or bay. The following instance in *Cynthia's Revels*, by Ben Jonson, 1601, may support the supposition :

——“retiring myself into a bay-window,” &c.

STEEVENS.

Line 119. ——constant question.] *A settled, a determinate, a regular question.*

JOHNSON.

Line 134. *Nay, I am for all waters.*] A phrase taken from the actor's ability of making the audience cry either with mirth or grief.

WARBURTON.

I rather think this expression borrowed from sportsmen, and relating to the qualifications of a complete spaniel.

JOHNSON.

A cloak for all kinds of knavery; taken from the Italian proverb, *Tu hai mantillo da ogni acqua.*

SMITH.

Line 158. ——*your five wits?*] Thus in *King Lear*:

“Bless thy five wits! Tom's a cold.”

—— 163. ——*propertied me;*] They have taken possession of me as of a man unable to look to himself.

JOHNSON.

Line 171. *Maintain no words with him,*] Here the Clown in the dark acts two persons, and counterfeits, by variation of voice, a dialogue between himself and Sir Topas,—*I will, Sir, I will*, is spoken after a pause, as if, in the mean time, Sir Topas had whispered.

JOHNSON.

Line 176. *I am shent, &c.*] *i. e.* I am blamed.

Line 196. *Like to the old vice,*] *Vice* was the fool of the old moralities. Some traces of this character are still preserved in puppet-shows, and by country mummers.

JOHNSON.

Line 203. *Adieu, goodman drivell,*] This last line has neither rhyme nor meaning. I cannot but suspect that the fool translates Malvolio's name, and says,

Adieu, goodman mean-evil.

JOHNSON.

Dr. Farmer supposes that this line was part of an old catch.

Line 215. ——*all instance, all discourse;*] *Instance*, for sense; *discourse* for reason.

WARBURTON.

Instance is *example*.

JOHNSON.

Line 218. *To any other trust,*] To any other belief, or confidence, to any other fixed opinion. JOHNSON.

Line 229. —chantry—] i. e. *Chapel*.

— 234. —Whiles—] *Is until*. This word is still so used in the northern counties. It is, I think, used in this sense in the preface to the *Accidence*. JOHNSON.

Almost throughout the old copies of Shakspeare, *u hiles* is given us instead of *while*. Mr. Rowe, the first reformer of his orthography, made the change. STEEVENS.

Line 238. —truth,] *Truth* here means, *fidelity*.

ACT V.

Line 21. —conclusions to be as kisses, *if your four negatives make your two affirmatives,*] Though I do not discover much ratiocination in the Clown's discourse, yet, methinks, I can find some glimpse of a meaning in his observation, that *the conclusion is as kisses*. For, says he, *if four negatives make two affirmatives, the conclusion is as kisses*: that is, the conclusion follows by the conjunction of two negatives, which, by *kissing* an embracing, coalesce into one, and make an affirmative. What the *four negatives* are I do not know. I read, *So that conclusions be as kisses*. JOHNSON.

Line 38. —or the bells of *St. Bennet*, Sir, *may put you in mind* ;] When in this play he mentioned the *bed of Ware*, he recollected that the scene was in *Illyria*, and added in *England* ; but his sense of the same impropriety could not restrain him from the bells of *St. Bennet*. JOHNSON.

Line 55. —scathful —] i. e. *Mischievous*.

— 63. —desperate of shame, and state,] Inattentive to his character or his condition, like a desperate man.

JOHNSON.

Line 113. —as fat and fulsome—] We should read, *as flat*.
WARBURTON.

Fat means *dull*; so we say a *fatheaded* fellow; *fat* likewise means *gross*, and is sometimes used for *obscene*. JOHNSON.

Line 123. *Why should I not, had I the heart to do it,*

Like to the Egyptian thief, at point of death

Kill what I love:] In this *simile*, a particular story

is presupposed; which ought to be known to shew the justness and propriety of the comparison. It is taken from *Heliodorus's Ethiopics*, to which our author was indebted for the allusion. This *Egyptian thief* was Thyamis, who was a native of Memphis, and at the head of a band of robbers. Theagenes and Chariclea falling into their hands, Thyamis fell desperately in love with the lady, and would have married her. Soon after, a stronger body of robbers coming down upon Thyamis's party, he was in such fears for his mistress, that he had her shut into a cave with his treasure. It was customary with those barbarians, *when they despaired of their own safety, first to make away with those whom they held dear*, and desired for companions in the next life. Thyamis, therefore, benetted round with his enemies, raging with love, jealousy, and anger, went to his cave; and calling aloud in the Egyptian tongue, so soon as he heard himself answered towards the cave's mouth by a Grecian, making to the person by the direction of her voice, he caught her by the hair with his left hand, and (supposing her to be Chariclea) with his right hand plunged his sword into her breast.

THEOBALD,

Line 178. —case?] *Case* is a word used contemptuously for *skin*.

JOHNSON.

Line 215. *Then he's a rogue, after a passy-measure, or a pavin, &c.]* A *passy-measure pavin* may perhaps mean a *pavin danced out of time*. Sir Toby might call him by this title; because he was drunk at a time when he should have been sober, and in a condition to attend on the wounded knight.

This dance is mentioned in *Stephen Gosson's Schoole of Abuse*, containing a *pleasant Invective against Poets, Pipers, &c.* 1579. It is enumerated as follows, among other dances:

"Dumps, pavins, galliardes, measures, fancyes, or newe streynes." I do not, at last, see how the sense will completely quadrate on the present occasion. STEEVENS.

Line 234. *A natural perspective.*] A perspective seems to be taken for shows exhibited through a glass with such lights as make the pictures appear really protuberant. The Duke therefore says, that nature has here exhibited such a show, where shadows seem realities; where that which is not appears like that which is. JOHNSON.

Line 302. *A most extracting frenzy—*] i. e. A frenzy that drew me away from every thing but its own object.

WARBURTON.

Line 316. —*you must allow vox.*] The Clown begins reading the letter in some fantastical manner, on which Olivia asks him, *if he is mad.* No, madam, says he, *I do but barely deliver the sense of this madman's epistle; if you would have it read as it ought to be, that is, with such a frantic accent and gesture as a madman would read it, you must allow vox, i. e. you must furnish the reader with a voice, or, in other words, read it yourself.* STEEVENS.

Line 319. —*but to read his right wits,*] To represent his present state of mind, is to read a madman's letter, as I now do, like a madman. JOHNSON.

Line 339. *One day shall crown the alliance on't, so please you,*] The word *on't*, in this place, is mere nonsense. I doubt not the poet wrote,—*an't so please you.* HEATH.

This is well conjectured; but *on't* may relate to the double character of sister and wife. JOHNSON.

Line 346. —*against the metal of your sex,*] Metal here means delicacy and softness.

Line 369. ~~lighter~~] People of less dignity or importance.

JOHNSON.

Line 373. ~~geek~~] A fool.

JOHNSON.

— 381. ~~here were~~ presuppos'd—] *Presuppos'd*, for imposed.

WARBURTON.

Presuppos'd rather seems to mean previously pointed out for thy imitation.

STEVENS

Line 395. ~~importance~~] i e. *Importunity*.

END OF THE ANNOTATIONS ON TWELFTH-NIGHT.

ANNOTATIONS

ON

MUCH ADO ABOUT NOTHING.

ACT I.

LINE 22. —*joy could not shew itself modest enough, without a badge of bitterness.*] This is judiciously express'd. Of all the transports of joy, that which is attended with tears is least offensive; because carrying with it this mark of pain, it allays the envy that usually attends another's happiness. This he finely calls a *modest* joy such a one as did not insult the observer by an indication of happiness unmixed with pain.

WARBURTON.

This is an idea which Shakspeare seems to have been delighted to express.

STEEVENS.

Line 27. —*no faces truer—*] That is, none *honest*, none *more sincere*.

JOHNSON.

Line 30. —*is Signior Montanto returned—*] *Montante*, in Spanish, is a *huge two-handed sword*, given, with much humour, to one, the speaker would represent as a boaster or bravado.

WARBURTON.

Line 46. —*he'll be meet with' you.*] This is a very common expression in the midland counties, and signifies *he'll be your match, he'll be even with you.*

STEEVENS.

Line 64. —*four of his five wits*—] In our author's time *wit* was the general term for intellectual powers.

Line 74. —*with the next block*.] A *block* is a mould on which a hat is formed. The old writers sometimes use the word for the hat itself.

Line 101. —*your charge*—] That is, your *burthen*, your *incumbrance*.

Dr. Johnson here mistakes the meaning of the word, it must imply a *ward*, or any person committed to your protection.

Line 181. —*the flouting Jack*;] A term of derision. Thus in *Henry IV. Part I.*

“ —the prince is a Jack, a *sneak cup*.”

Line 182. —*to tell us Cupid is a good hare-finder, &c.*] That is, “Do you mean to tell us that love is not blind, and that fire will not consume what is combustible?”—for both these propositions are implied in making Cupid a *good hare-finder*, and Vulcan (the God of fire) a *good carpenter*. In other words, *would you convince me, whose opinion on this head is well known, that you can be in love without being blind, and can play with the flame of beauty without being scorched.* ANONYMOUS.

Line 196. —*wear his cap with suspicion*?] That is, subject his head to the disquiet of jealousy.

Line 199. —*sigh away Sundays*.] A proverbial expression to signify that a man has no rest at all; when Sunday, a day formerly of ease and diversion, was passed so uncomfortably.

Line 232. —*but in the force of his will*.] Alluding to the definition of a heretick in the schools.

Line 236. —*but that I will have a recheat winded in my forehead*.] That is, *I will wear a horn on my forehead which the huntsman may blow.* A *recheat* is the sound by which dogs are called back. Shakspeare had no mercy upon the poor cuckold, his *horn* is an inexhaustible subject of merriment.

JOHNSON.

ACT II.] MUCH ADO ABOUT NOTHING.

8

Line 316. *The fairest grant is the necessity :*] i. e. No one can have a better reason for granting a request than the necessity of its being granted. WARBURTON.

Line 353. *What the goujere,*] *Gougere* may mean, as it is in the old copy, *good year*; but the meaning is most likely to be here, the *lues venerea*. Thus in *Lear*:

“ —the *goujeres* shall devour them,” &c.

Line 364. *I cannot hide what I am :*] This is one of our author's natural touches. An envious and unsocial mind, too proud to give pleasure, and too sullen to receive it, always endeavours to hide its malignity from the world and from itself, under the plainness of simple honesty, or the dignity of haughty independence. JOHNSON.

Line 377. *I had rather be a canker in a hedge, than a rose in his grace ;*] A canker is the canker-rose, dog-rose, *cynosbatus*, or *hip*. The sense is, I would rather live in obscurity the wild life of nature, than owe dignity or estimation to my brother. JOHNSON.

Line 409. —*in sad conference :*] *Sad* here means, as usual, *grave*, *sedate*.

ACT II.

Line 4. —*heart-burned an hour after.*] The pain commonly called the *heart-burn*, proceeds from an *acid* humour in the stomach, and is there properly enough imputed to *tart* looks. JOHNSON.

Line 71. —*there is measure in every thing,*] Thus in *Richard II.*:

“ My legs can keep no *measure* in delight,

“ When my poor heart no *measure* keeps in grief.”

Line 85. —*your friend ?*] *Friend* was used for *lover* in Shakspeare's time.

Line 94. — *the lute should be like the case !*] i. e. That your face should be as homely and as coarse as your mask.

THEOBALD.

Line 139. — *his villainy ;*] By which she means his malice and impiety. By his impious jests, she insinuates, he pleased libertines ; and by his devising slanders of them, he angered them.

WARBURTON.

Line 179. *Against whose charms faith melteth into blood.*] The signification of *blood* here is, *amorous desire*. So also in *All's well that Ends well*, Act 3. Sc. 7.

“ Now his important blood will nought deny

“ That she'll demand.”

Line 188. — *usurer's chain ?*] *Usury* seems about this time to have been a common topic of invective. I have three or four dialogues, pasquils, and discourses on the subject, printed before the year 1600. From every one of these it appears, that the merchants were the chief *usurers* of the age.

STEEVENS.

Line 213. — *as melancholy as a lodge in a warren ;*] A parallel thought occurs in the first chapter of Isaiah, where the prophet, describing the desolation of Judah, says,— “ The daughter of Zion is left as a cottage in a vineyard, as “ a lodge in a garden of cucumbers,” &c. I am informed, that near Aleppo, these lonely buildings are still made use of, it being necessary, that the fields where water-melons, cucumbers, &c. are raised, should be regularly watched.

STEEVENS.

Line 215. — *of this young lady ;*] Benedick speaks of Hero as if she were on the stage. Perhaps, both she and Leonato, were meant to make their entrance with Don Pedro. When Beatrice enters, she is spoken of as coming in alone.

STEEVENS.

Line 244. — *such impossible conveyance.*] i. e. In the nature of a slight-of-hand trick, done with all the dexterity and apparent impossibility of a juggler.

Line 266. — *bring you the length of Prester John's foot; fetch you a hair off the great Cham's beard;]* i. e. I will undertake the most difficult task, rather than have any conversation with lady Beatrice. Alluding to the difficulty of access to either of those monarchs, but more particularly to the former.

STEEVENS.

Line 316. *Thus goes every one to the world but I, and I am sun-burned;]* I believe we should read, *Thus goes every one to the wood but I, and I am sun-burnt.* Thus does every one but I find a shelter, and I am left exposed to wind and sun. It is said of a woman, who accepts a worse match than those which she had refused, that she has passed through the wood, and at last taken a crooked stick. Shakspeare, in *All's well that Ends well*, uses the phrase, *to go to the world, for marriage.*

JOHNSON.

Line 343. — *she hath often dreamed of unhappiness,]* Thus Beaumont and Fletcher, in their comedy of *The Maid of the Mill*.

— *My dreams are like my thoughts, honest and innocent:*

Yours are unhappy.

WARBURTON.

Line 418. Bora. *Go then, find me a meet hour to draw Don Pedro, and the count Claudio alone; tell them that you know Hero loves me;—Offer them instances, which shall bear no less likelihood than to see me at her chamber-window; hear me call Margaret, Hero; hear Margaret term me Claudio; and bring them to see this the very night before the intended wedding.]* The business stands thus; Claudio, a favourite of the Arragon prince, is by his intercessions with her father, to be married to fair Hero; Don John, natural brother of the prince, and a hater of Claudio, is in his spleen zealous to disappoint the match. Borachio, a rascally dependant on Don John, offers his assistance, and engages to break off the marriage by this stratagem. “Tell the prince and Claudio (says he) that “Hero is in love with me; they won't believe it; offer them

"proofs, as that they shall see me converse with her in her chamber-window. I am in the good graces of her waiting-woman, Margaret; and I'll prevail with Margaret, at a dead hour of night to personate her mistress Hero; do you then bring the prince and Claudia to overhear our discourse; and they shall have the torment to hear me address Margaret by the name of Hero; and her to say sweet things to me by the name of Claudio."——This is the substance of Borachio's device to make Hero suspected of disloyalty, and to break off her match with Claudio.

THEOBALD.

Line 477. ———*and her hair shall be of what colour it please God.*] Satirically alluding to the fashion of dying the hair, in Shakspeare's time.

Line 544. *Stalk on, stalk on; the fowl sits*] Alluding to the *stalking horse*, well known to the fowler in the fenn countries, who conceals himself under it, till he makes sure of his shot.

Line 591. *O, she tore the letter into a thousand half-pence;*] i. e. into a thousand pieces of the same bigness. This is farther explained by a passage in *As you like it*:

—————*There were none principal; they were all like one another as half-pence are.*

THEOBALD,

ACT III.

Line 70. *If low, an agate very vilely cut:]* Meaning the comparison between a little man and an *agate* stone; Falstaff says to his page:

"I was never so man'd with an *agate* till now."

Line 114. *What fire is in mine ears?*] Alluding to a proverbial saying of the common people, that their ears burn, when others are talking of them.

WARBURTON.

Line 119. *Taming my wild heart to thy loving hand;]* This

image is taken from falconry. She had been charged with being as wild as *haggards of the rock*; she therefore says, that wild as her heart is, she will tame it to the hand. JOHNSON.

Line 159. —slops;] *Slops* are loose breeches or trowsers.

Line 190. *She shall be buried with her face upwards.*] The meaning seems to be, that she who acted upon principles contrary to others, should be buried with the same contrariety. JOHNSON.

The passage perhaps means only—*She shall be buried in her lover's arms.* So in *The Winter's Tale*:

“*Flo.* What? like a corse?

“*Per.* No, like a bank for love to lie and play on;

“Not like a corse:—or if,—not to be buried,

“*But quick and in my arms.*”

STEEVENS.

Line 446. —rabato—] *A collarband; a ruff.*

Thus, in the comedy of *Law Tricks*, &c. 1608:

“Broke broad jests upon her narrow heel,

“Pok'd her *rabatos*, and survey'd her steel.”

This passage will likewise serve for an additional explanation of the *poking-sticks of steel*, mentioned in *The Winter's Tale*. STEEVENS.

Line 488. —no barns.] A quibble between *barns*, repositories of corn, and *bairns*, the old word for children.

JOHNSON.

Line 496. —turn'd Turk,] i. e. Taken captive by love, and turned a renegade to his religion. WARBURTON.

“This interpretation is somewhat far-fetched, yet, perhaps, it is right. JOHNSON.

Line 517. —some moral—] That is, some secret meaning, like the *moral* of a fable. JOHNSON.

Line 528. —he eats his meat without grudging:] I do not see how this is a proof of Benedick's change of mind. It would afford more proof of amorousness to say, *he eats not*

his meat without grudging; but it is impossible to fix the meaning of proverbial expressions: perhaps, *to eat meat without grudging*, was the same as, *to do as others do*, and the meaning is, *he is content to live by eating like other mortals, and will be content, notwithstanding his boasts, like other mortals, to have a wife.*

JOHNSON.

Line 551. *I am as honest as any man living, that is an old man, and no honestier than I.*] There is much humour, and extreme good sense under the covering of this blundering expression. It is a sly insinuation that length of years, and the being much *hacknied in the ways of men*, as Shakspeare expresses it, take off the gloss of virtue, and bring much defilement on the manners. For, as a great wit says, *Youth is the season of virtue: corruptions grow with years, and I believe the oldest rogue in England is the greatest.*

WARBURTON.

Line 573. —*it is a world to see!*] i. e. It is curious or wonderful to observe

ACT IV.

Line 44. —*luxurious bed*:] That is, *lascivious*. *Luxury* is the confessor's term for unlawful pleasures of the sex.

JOHNSON.

Line 64. —*chaste as is the bud*—] Before the air has tasted its sweetness.

JOHNSON.

Line 144. *The story that is printed in her blood?*] That is, *the story which her blushes discover to be true.*

JOHNSON.

Line 152. —*smirched*—] i. e. *Soiled, sullied.*

— 213. —*bent of honour*;) *Bent* is used by our author for the utmost degree of any passion, or mental quality. Benedict always says in this play, *her affection has its full bent*. The expression is derived from archery; the bow has its *bent*, when it is drawn as far as it can be.

JOHNSON.

Line 235. —*ostentation*;) *Show, appearance.*

JOHNSON.

Line 252. —*we rack the value ;]* i. e. *We exaggerate the value.* The allusion is to *rack-rents*. STEEVENS.

Line 277. —*my inwardness—]* *Inward* means, to be intimate with : as in *Measure for Measure* :

“ I was an inward of his.”

Line 328. *I am gone, though I am here :]* i. e. I am out of your mind already, though I remain in person before you. .

STEEVENS.

Line 341. *I would eat his heart in the market-place.]* A savage sentiment for a woman ; but the same expression is frequent in *The Iliad* of Homer.

Line 351. —*a goodly count-confect ;]* A sugar-candy sort of nobleman.

Line 377. —*we have the exhibition to examine.]* Meaning, we have the examination to take.

Line 390. Con. Bor. *Yea, Sir, we hope.*

Dogb. *Write down—that they hope they serve God :—and write God first ; for God defend—but God should go before such villains !]* This short passage, which is truly humorous and in character, I have added from the old quarto.

Besides, it supplies a defect : for, without it, the Town-Clark asks a question of the prisoners, and goes on without staying for any answer to it.

THEOBALD.

ACT V.

Line 16. *If such a one will smile, and stroke his beard ;*

Cry,—sorrow, wag ! and hem, when he should groan ;]

Dr. Johnson does not approve of either of the conjectures made by the different commentators. He says, I point thus :

If such an one will smile, and stroke his beard ;

And, sorrow wag ! cry ; hem, when he shall groan ;

That is, *If he will smile, and cry* sorrow be gone, and *hem* instead of *groaning*. The order in which *and* and *cry* are placed is harsh, and this harshness made the sense mistaken. Range the words in the common order, and my reading will be free from all difficulty.

JOHNSON.

Line 19. — *candle wasters*;] Probably means, those who have recourse to *revelry* and *midnight orgies*.

Line 33. — *than advertisement*.] That is, *than admonition*, *than moral instruction*.

JOHNSON.

Line 38. *However they have writ the style of Gods*,] This alludes to the extravagant titles the Stoics gave their wise men. *Sapiens ille cum Diis ex pare vivit*. Senec. Ep. 39. *Jupiter quo antecedit virum bonum? diutius bonus est*. *Sapiens nihilo se minoris æstimat*. *Deus non vincit sapientem felicitate*. Ep. 73.

WARBURTON.

Line 39. *And make a pish at chance and sufferance*.] Alludes to their famous apathy.

WARBURTON.

Line 89. *Despite his nice fence*,] i. e. His skill in fencing.

— 92. *Can'st thou so daff me?*] To *daffe* and *doffe* are synonymous terms, that mean, to *put off*: which is the very sense required here, and what Leonato would reply upon Claudio's saying, he would have nothing to do with him.

THEOBALD.

Line 112. *Scambling*,] Means, *scrambling*.

— 121. — *we will not wake your patience*.] The old men have been both very angry and outrageous; the prince tells them that he and Claudio *will not wake their patience*; will not any longer force them to *endure* the presence of those whom, though they look on them as enemies, they cannot resist.

JOHNSON.

Line 151. — *the minstrels*,] The *minstrels* were, in the time of Elizabeth, itinerants who amused the people with sword-dancing.

Line 160. *Nay, then give him another staff, &c.*] Allusion to *tilting*. See note, *As you like it*, Act. 3. Sc. 10.

WARBURTON.

Line 164. —*to turn his girdle.*] We have a proverbial speech, *If he be angry, let him turn the buckle of his girdle*. But I do not know its original or meaning. JOHNSON.

A corresponding expression is used to this day in Ireland.—*If he be angry, let him tie up his brogues*. Neither proverb, I believe, has any other meaning than this: If he is in a bad humour, let him employ himself till he is in a better. STEEVENS.

Line 177. —*bid*—] Means *invited*.

— 187. —*a wise gentleman*:] This jest depending on the colloquial use of words is now obscure; perhaps we should read, *a wise gentle man*, or *a man wise enough to be a coward*. Perhaps *wise gentleman* was in that age used ironically, and always stood for *silly fellow*. JOHNSON.

Line 222. *What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit!*] It was esteemed a mark of levity and want of becoming gravity, at that time, *to go in the doublet and hose, and leave off the cloak*, to which this well-turned expression alludes. The thought is, that love makes a man as ridiculous, and exposes him as naked as being in the *doublet and hose* without a cloak. WARBURTON.

Line 231. —*ne'er weigh more reasons in her balance*:] A pun upon the word *raisins*.

Line 249. —*one meaning well suited*] That is, *one meaning is put into many different dresses*; the prince having asked the same question in four modes of speech. JOHNSON.

Line 316. *Possess the people, &c.*] i. e. *Inform*, or make the people acquainted with it.

Line 325. *And she alone is heir to both of us*:] Shakspeare seems to have forgot what he had made Leonato say, in the fifth scene of the first act, to Antonio: *How now, brother; where is my cousin your son? hath he provided the music?*

ANONYMOUS.

Line 336. —packed in all this wrong,] *i. e.* A confederate in the mischief.

Line 347. —and borrows money in God's name;] The invocation of the common beggar.

Line 383. *To have no man come over me? why, shall I always keep below stairs?* I suppose every reader will find the meaning.

JOHNSON.

Line 391. —I give thee the bucklers.] I suppose, that to give the bucklers is, to yield, or to lay by all thoughts of defence, so *clipeum abjicere*. The rest deserves no comment.

JOHNSON.

Line 453. —in the time of good neighbours:] *i. e.* When men were not envious, but every one gave another his due. The reply is extremely humorous.

WARBURTON.

Line 482. Done to death—] An obsolete phrase common to our author, and the ancient writers, implying dead.

Line 484. —in guerdon—] *Guerdon* means, reward, recompence.

Line 492. *Those that slew thy virgin knight;* Knight, in its original signification, means *follower* or *pupil*, and in this sense may be feminine. Helena, in *Al's well that End's well*, uses *knight* in the same signification.

JOHNSON.

In the times of chivalry, a *virgin knight* was one who had as yet atchieved no adventure. Hero had as yet atchieved no matrimonial one. It may be added, that a *virgin knight* wore no device on his shield, not having atchieved any.

STEEVENS.

END OF THE ANNOTATIONS ON MUCH ADO ABOUT NOTHING.

ANNOTATIONS
ON
MEASURE FOR MEASURE.

ACT I.

LINE 30. *There is a kind of character in thy life,
That, to the observer, &c.]* Shakspeare must, I believe, be answerable for the unnecessary solemnity (which Dr. Johnson justly condemns) of this introduction. He has the same thought in *Henry IV.* which is the best comment on this passage.

“There is a history in all men’s lives,

“Figuring the nature of the times deceas’d:

“The which observ’d, a man may prophecy

“With a near aim, of the main chance of things

“As yet not come to life,” &c.

STEEVENS.

Line 40. — *to fine issues:]* To great consequences. For high purposes.

JOHNSON.

Line 57. *We have with a leaven’d and prepared choice.]* *Leaven’d choice* is one of Shakspeare’s harsh metaphors. His train of ideas seems to be this. *I have proceeded to you with choice* mature, concocted, fermented, *leavened*. When bread is *leavened* it is left to ferment: a *leavened* choice is therefore a choice not hasty, but considerate, not declared as soon as

it fell into the imagination, but suffered to work long in the mind. Thus explained, it suits better with *prepared* than *levelled*, which is Dr. Warburton's reading. JOHNSON.

Line 68. — *bring you something on the way.*] i. e. Travel some part of the way with you.

Line 71. — *your scope is as mine own.*] That is, your amplitude of power. JOHNSON.

Line 116. Grace is grace, *despite of all controversy*:] Satically insinuating that the *controversies* about *grace* were so intricate and endless, that the disputants unsettled every thing but this, that *grace was grace*; which, however, in spite of controversy, still remained certain. WARBURTON.

Line 119. — *there went but a pair of sheers between us.*] We are both of the same piece. JOHNSON.

So in *The Maid of the Mill*, by Beaumont and Fletcher.—
"There went but a pair of sheers and a bodkin between them." STEEVENS.

Line 296. *Believe not, that the dribbling dart of love
Can pierce a complete bosom.*] Think not that a breast completely armed can be pierced by the dart of love that comes *futtering without force*. JOHNSON.

Line 316. *The needful bits and curbs for head strong steeds,*] Nothing can be more proper, than to compare persons of unbridled licentiousness to head-strong *steeds*: and, in this view, *bridling the passions* has been a phrase adopted by our best poets. THEOBALD.

Line 318. *Which for these fourteen years we have let sleep;*] By letting the laws *sleep*, adds a particular propriety to the thing represented, and accords exactly too with the simile. It is the metaphor too, that our author seems fond of using upon this occasion, in several other passages of this play.

The law hath not been dead, tho' it hath slept;

—————'Tis now awake.

THEOBALD.

Line 388. — *make me not your story.*] Do not, by deceiving me, make me a subject for a tale. JOHNSON.

Perhaps only, *Do not divert yourself with me as you would with a story.* STEEVENS.

Line 390. ———'tis my familiar sin

With maids to seem the lapwing,] The quality of the *lapwing*, alluded to here, is, its perpetually flying so low and so near the passenger, that he thinks he has it, and then is suddenly gone again. This made it a proverbial expression to signify a lover's falshood. WARBURTON.

ACT II.

Line 97. —stew'd prunes:] *Stewed prunes* were the standing dishes of bawdy-houses.

Line 183. *Justice, or Iniquity?*] These were, I suppose, two personages well known to the audience by their frequent appearance in the old moralities. The words therefore, at that time, produced a combination of ideas, which they have now lost. JOHNSON.

Line 188. Hannibal!] Mistaken by the constable for *Cannibal*. JOHNSON.

Line 252. *I'll rent the fairest house in it, after three pence a bay:*] A *bay* of building is, in many parts of England, a common term, of which the best conception that I could ever attain, is, that it is the space between the main beams of the roof; so that a barn crossed twice with beams is a barn with three *bays*. JOHNSON.

Line 452. —who, with our spleens,
Would all themselves laugh mortal.] Shakspeare meant by *spleens*, that peculiar turn of the human mind, that always inclines it to a spiteful, unseasonable mirth. Had the angels *that*, says Shakspeare, they would laugh themselves out of their immortality, by indulging a passion which does not deserve that prerogative. The ancients thought,

that immoderate laughter was caused by the bigness of the spleen.

WARBURTON.

Line 598. *Wrench awe from fools, and tie the wiser souls*

To thy false seeming?] Here Shakspeare judiciously distinguishes the different operations of high place upon different minds. Fools are frighted, and wise men are allured. Those who cannot judge but by the eye, are easily *awed* by splendour; those who consider men as well as conditions, are easily persuaded to love the appearance of virtue dignified with power.

JOHNSON.

Line 718. *If not a feodary, but only he, &c.*] A *feodary* was one that in the times of vassallage held lands of the chief lord, under the tenure of paying rent and service: which tenures were called *feuda* amongst the Goths. Now, says Angelo, "we are all frail; yes, replies Isabella; if all mankind were not *feodaries*, who owe what they are to this "tenure of *imbecillity*, and who succeed each other by the "same tenure, as well as my brother, I would give him up." The comparing mankind, lying under the weight of original sin, to a *feodary*, who owes *suit* and *service* to his lord, is, I think, not ill imagined.

WARBURTON.

Shakspeare has the same allusion in *Cymbeline*.

"———senseless bauble,

"Art thou a *feodarie* for this act?"

STEEVENS.

ACT III.

Line 13. ———merely thou art death's fool;

For him thou labour'st by thy flight to shun,

And yet runn'st toward him still.] In those old

farces called *Moralities*, the *fool* of the piece, in order to shew the inevitable approaches of death, is made to employ all his stratagems to avoid him; which, as the matter is ordered,

bring the *fool*, at every turn, into his very jaws. So that the representations of these scenes would afford a great deal of good *mirth* and *morals* mixed together. WARBURTON.

Line 18. *Are nurs'd by baseness :*] Shakspeare here meant to observe, that a minute analysis of life at once destroys that splendour which dazzles the imagination. Whatever grandeur can display, or luxury enjoy, is procured by *baseness*, by offices of which the mind shrinks from the contemplation. All the delicacies of the table may be traced back to the shambles and the dunghill, all magnificence of building was hewn from the quarry, and all the pomp of ornaments dug from among the damps and darkness of the mine.

JOHNSON.

Line 21. ——— *Thy best of rest is sleep,
And that thou oft provok'st ; yet grossly fear'st
Thy death, which is no more.*] I cannot without indignation find Shakspeare saying, that *death is only sleep*, lengthening out his exhortation by a sentence which in the friar is impious, in the reasoner is foolish, and in the poet trite and vulgar. JOHNSON.

Line 36. ——— *Thou hast nor youth, nor age ;
But, as it were, an after-dinner's sleep,
Dreaming on both :*] This is exquisitely imagined. When we are young, we busy ourselves in forming schemes for succeeding times, and miss the gratifications that are before us ; when we are old, we amuse the languor of age with the recollection of youthful pleasures or performances ; so that our life, of which no part is filled with the business of the present time, resembles our dreams after dinner, when the events of the morning are mingled with the designs of the evening. JOHNSON.

Line 39. ——— *for all thy blessed youth
Becomes as aged, and doth beg the alms
Of palsied eld ; and when thou art old, and rich,
Thou hast neither heat, &c.*] Shakspeare declares

that man has *neither youth nor age*; for in *youth*, which is the *happiest* time, or which might be the *happiest*, he commonly wants means to obtain what he could enjoy; he is dependent on *palsied eld*; *must beg alms* from the coffers of hoary avarice: and being very niggardly supplied, *becomes as aged*, looks like an old man, on happiness which is beyond his reach. And, when *he is old and rich*, when he has wealth enough for the purchase of all that formerly excited his desires, he has no longer the powers of enjoyment,

—has *neither heat, affection, limb, nor beauty*,
To make his riches pleasant.—

JOHNSON.

Line 108. *As falcon doth the fowl*;] In whose presence the follies of youth are afraid to shew themselves, as the fowl is afraid to flutter while the falcon hovers over it. STEEVENS.

Line 109. *His filth within being cast*,] To cast a pond is to empty it of mud.

Mr. Upton reads,

His pond within being cast, he would appear
A filth as deep as hell.

JOHNSON.

Line 111. *The princely Angelo*?] The first folio has, in both places, *prezle*, from which the other folios made *princely*.

JOHNSON.

Line 143. —*delighted spirit*—] i. e. The spirit accustomed here to ease and delights. This was properly urged as an aggravation to the sharpness of the torments spoken of.

WARBURTON.

Perhaps we may read,

—*the delinquent spirit*,

a word easily changed to *delighted* by a bad copier, or unskilful reader. *Delinquent* is proposed by Thirlby in his manuscript.

JOHNSON.

Line 437. —*clack-dish*.] The beggars, two or three centuries ago, used to proclaim their want by a wooden dish

with a moveable cover, which they *clacked* to shew that their vessel was empty. This appears in a passage quoted on another occasion by Dr. Grey.

STEEVENS.

Line 507. — *mercy swear, and play the tyrant.*] We say at present, Such a thing is *enough to make a parson swear*, i. e. deviate from a proper respect to decency, and the sanctity of his character.

STEEVENS.

Line 595. *So disguise shall, by the disguis'd,*] *So disguise shall*, by means of a person *disguised*, return an *injurious demand* with a *counterfeit person*.

JOHNSON.

ACT IV

Line 250. — *desperately mortal.*] This expression is obscure. Sir Thomas Hanmer reads, *mortally desperate*. *Mortally* is in low conversation used in this sense, but I know not whether it was ever written. I am inclined to believe, that *desperately mortal* means *desperately mischievous*. Or *desperately mortal* may mean a man likely to die in a *desperate* state, without reflection or repentance.

JOHNSON.

Line 282. — *and tie the beard ;*] The *Revisal* recommends Mr. Simpson's emendation, *die the beard*, but the present reading may stand. I believe it was usual to *tie up* the beard before decollation, that it might escape the blow. Sir T. More is said to have been very careful about this ornament of his face. It should however be remembered, that it was the custom *to die beards*. In the *Midsummer-Night's Dream*, Bottom says,

"I will discharge it either in your straw-colour'd
"beard, your orange-tawny beard, your purple in
"grain," &c.

STEEVENS.

A beard tied would give a very new air to that face, which had never been seen but with the beard loose, long,

Line 323. *First, here's young master Rash, &c.*] This enumeration of the inhabitants of the prison affords a very striking view of the practices predominant in Shakspeare's age. Besides those whose follies are common to all times, we have four fighting men and a traveller. It is not unlikely that the originals of the pictures were then known.

JOHNSON.

Line 324. — *a commodity of brown paper and old ginger,*] Thus the old copy. The modern editors read, *brown pepper*. The following passage in *Michaelmas Term*, Com. 1607, will justify the original reading.

"I know some gentlemen in town have been glad,
"and are glad at this time, to take up commodities in
"hawk's-hoods and *brown paper*."

STEEVENS.

Line 336. — *and brave master Shoe-tie the great traveller,*] As most of these are compound names, I suspect that this was originally written, master *Shoe-tye* (not *Shooty*). As he was a traveller, it is not unlikely that he might be solicitous about the minutiae of dress, and the epithet *brave* seems to countenance the supposition.

STEEVENS.

Line 339. — *For the Lord's sake,*] *i. e.* To beg for the rest of their lives.

WARBURTON.

I rather think this expression intended to ridicule the puritans, whose turbulence and indecency often brought them to prison, and who considered themselves as suffering for religion.

It is not unlikely that men imprisoned for other crimes, might represent themselves, to casual enquirers, as suffering for puritanism, and that this might be the common cant of the prisons. In Donne's time, every prisoner was brought to jail by suretiship.

JOHNSON.

Line 545. — *Yet reason dares her?—no:]* And this is right. The meaning is, the circumstances of our case are such, that she will never venture to contradict me: *dares her* to reply *No* to me, whatever I say.

WARBURTON.

Line 547. —my authority bears a credent bulk,

That no particular scandal, &c.] Credent is creditable, enforcing credit, not questionable. The old English writers often confound the active and passive adjectives. So Shakspeare, and Milton after him, use *inexpressive* from *inexpressible*.

Particular is private, a French sense. No scandal from any private mouth can reach a man in my authority. JOHNSON.

Line 557. —*we would, and we would not.]* Here undoubtedly the act should end, and was ended by the poet; for here is properly a cessation of action, and a night intervenes, and the place is changed, between the passages of this scene, and those of the next. The next act, beginning with the following scene, proceeds without any interruption of time or change of place. JOHNSON.

Line 562. —*you do blench—]* To *blench*, is to fly off; to shrink from.

Line 576. *He says, to veil full purpose.] To veil full purpose, may, with very little force on the words, mean to hide the whole extent of our design.* JOHNSON.

Line 584. *Enter Friar Peter.]* This play has two Friars, either of whom might singly have served. I should therefore imagine, that Friar Thomas, in the first act, might be changed, without any harm, to Friar Peter; for why should the Duke unnecessarily trust two in an affair which required only one. The name of Friar Thomas is never mentioned in the dialogue, and therefore seems arbitrarily placed at the head of the scene. JOHNSON.

ACT V.

Line 54. —truth is truth

To the end of the reckoning.] That is, truth has no gradations; nothing which admits of encrease can be so

much what it is, as *truth is truth*. There may be a *strange* thing, and a thing *more strange*, but if a proposition be *true*, there can be none *more true*.

JOHNSON.

Line 127. *Oh, that it were as like, as it is true !]* *Like* is not here used for *probable*, but for *seemly*. She catches at the Duke's word, and turns it to another sense; of which there are a great many examples in Shakspeare, and the writers of that time.

WARBURTON.

I do not see why *like* may not stand here for *probable*, or why the lady should not wish, that since her tale is true, it may obtain belief. If Dr. Warburton's explication be right, we should read,

O! that it were as likely, as 'tis true !

Like I have never found for *seemly*.

JOHNSON.

Line 175. — *nor a temporary medler,*] It is hard to know what is meant by a *temporary medler*. In its usual sense, as opposed to *perpetual*, it cannot be used here. It may stand for *temporal*: the sense will then be, *I know him for a holy man, one that meddles not with secular affairs*. It may mean *temporising*: *I know him to be a holy man, one who would not temporise, or take the opportunity of your absence to defame you*. Or we may read,

Not scurvy, nor a tamperer and medler :

Line 277. *These poor informal women—]* *Informal* signifies out of their senses. In *The Comedy of Errors*, we meet with these lines :

“ —I will not let him stir,

“ Till I have us'd the approved means I have,

“ With wholesome syrups, drugs, and holy prayers,

“ To make of him a *formal* man again.”

Formal, in this passage, evidently signifies in his senses. The lines are spoken of Antipholus of Syracuse, who is behaving like a madman.

STEEVENS.

Line 289. *That's seal'd in approbation ?]* When any thing subject to counterfeits is tried by the proper officers and ap-

proved, a stamp or seal is put upon it, as among us on plate, weights, and measures. So the Duke says, that Angelo's faith has been tried, *approved*, and *seal'd* in testimony of that *approbation*, and, like other things so *sealed*, is no more to be called in question.

JOHNSON.

Line 372. *Stand like the forfeits in a barber's shop.*] Barbers' shops were, at all times, the resort of idle people.

Tonstrina erat quædam: hic solebamus ferè

Plerumque eam opperiri—————

Which Donatus calls *apta sedes otiosis*. Formerly with us, the better sort of people went to the barber's shop to be trimmed; who then practised the under parts of surgery: so that he had occasion for numerous instruments, which lay there ready for use; and the idle people, with whom his shop was generally crowded, would be perpetually handling and misusing them. To remedy which, I suppose, there was placed up against the wall a table of *forfeitures*, adapted to every offence of this kind; which, it is not likely, would long preserve its authority.

WARBURTON.

Line 388. —and a coward.) So again afterwards,

You, sirrah, that know me for a fool, a coward,

One of all luxury—————]

But Lucio had not, in the former conversation, mentioned *cowardice* among the faults of the Duke.—Such failures of memory are incident to writers more diligent than this poet.

JOHNSON.

Line 409. —*Show your sheep-biting face, and be hang'd an hour! wilt not off?*] This is intended to be the common language of vulgar indignation. Our phrase on such occasions is simply; *show your sheep-biting face, and be hanged*. The words *an hour* have no particular use here, nor are authorised by custom. I suppose it was written thus, *show your sheep-biting face, and be hanged—an' how? wilt not off?* In the midland counties, upon any unexpected obstruction or resistance, it is common to exclaim *an' how?*

JOHNSON.

Line 493. —*which consummate,*] *i. e.* Which being accomplished.

Line 439. Advertising and holy—] *Attentive and faithful.*
JOHNSON.

Line 453. —*be you as free to us.*] Be as *generous* to us, pardon us as we have pardoned you. JOHNSON.

Line 461. *That brain'd my purpose:*] We now use in conversation a like phrase, *This it was that knocked my design on the head.* JOHNSON.

Line 476. —*even from his proper tongue,*] Even from Angelo's own tongue. So above,

*In the witness of his proper ear
To call him villain.*

JOHNSON.

Line 481. —*denies thee vantage:*] Take from thee all opportunity, all expedient of denial. WARBURTON.

Line 509. *Against all sense you do importune her.*] The meaning required is, against all reason and natural affection; Shakspeare, therefore, judiciously uses a single word that implies both; *sense* signifying both reason and affection. JOHNSON.

Line 586. —*her worth, worth yours.*] These words are, as they are too frequently, an affected gingle, but the sense is plain. *Her worth, worth yours*; that is, her value is equal to your value, the match is not unworthy of you. JOHNSON

Line 612. —*thy other forfeits:*] *Thy other punishments.*
JOHNSON.

END OF THE ANNOTATIONS ON MEASURE FOR MEASURE.

ANNOTATIONS

ON

LOVE'S LABOUR'S LOST.

ACT I.

LINE 65. *When I to feast expressly am forbid ;]* The copies all have

When I to fast expressly am forbid.

But if Biron studied where to get a good dinner, at a time when he was *forbid* to *fast*, how was this studying to know what he was forbid to know? Common sense, and the whole tenour of the context require us to read, *feast*, or to make a change in the last word of the verse.

When I to fast expressly am fore-bid ;

i. e. when I am enjoined before-hand to *fast*. THEOBALD.

Line 110. —sneaping *frost*,] To *sneap*, is to check.

— 117. —May's *newfangled shows* :] Alluding to the pastimes and merriment of *May-day*. JOHNSON.

Line 143. *A dangerous law against gentility !]* *Gentility*, here, does not signify that rank of people called *gentry* ; but what the French express by *gentillesse*, i. e. *elegantia*, *urbanitas*. And then the meaning is this : Such a law for banishing women from the court is dangerous, or injurious to *politeness*, *urbanity*, and the more refined pleasures of life. For

men without women would turn brutal and savage, in their natures and behaviour.

THEOBALD.

Line 171. *Not by might master'd, but by special grace :*] Bir-
ron, amidst his extravagancies, speaks with great justness
against the folly of vows. They are made without sufficient
regard to the variations of life, and are therefore broken by
some unforeseen necessity. They proceed commonly from
a presumptuous confidence, and a false estimate of human
power.

JOHNSON.

Line 177. Suggestions—] *Temptations.* JOHNSON.

Line 180. —quick recreation—] *Lively sport, spright-
ly diversion.*

JOHNSON.

Line 188. *A man of complements, whom right and wrong
Have chose as umpire of their mutiny :*] This pas-
sage, I believe, means that Don Armado was a man nicely
versed in ceremonial distinctions, one who could distinguish
in the most delicate questions of honour the exact bounda-
ries of right and wrong.

JOHNSON.

Line 193. —*in the world's debate.*] The world seems to
be used in a monastick sense by the king, now devoted for
a time to a monastick life.

JOHNSON.

Line 216. *A high hope for a low having ;*] The meaning is
this, “ Though you hope for high words, and should have
“ them, it will be but a low acquisition at best.” This our
poet calls a *low having*.

THEOBALD.

Line 224. —*taken with the manner.*] This was the
phrase in use to signify, taken *in the sect* :

WARBURTON.

Line 267. —*curious knotted garden :*] The picturesque
of the ancient gardens consisted of figures, of which the lines
occasionally intersected each other.

Line 269. —*base minnow of thy mirth,*] *Minnow* here
means, a contemptibly small object.

Line 338. —*dear imp.*] *Imp.* was anciently a term of dig-
nity. Lord Cromwel in his last letter to Henry VIII. prays

for the *imp.* his son. It is now used only in contempt or abhorrence; perhaps in our author's time it was ambiguous, in which state it suits well with this dialogue. JOHNSON.

Pistol salutes king Henry V. by the same title. STEEVENS.

ACT II.

Line 17. *Beauty is bought by judgment of the eye,*

Not utter'd by base sale of chapmen's tongues.]

Chapman here seems to signify the *seller*, not, as now commonly, the *buyer*. *Cheap* or *cheping* was anciently the *market*, *chapman* therefore is *marketman*. The meaning is, *that the estimation of beauty depends not on the uttering or proclamation of the seller, but on the eye of the buyer.* JOHNSON.

Line 48. Well fitted in the arts,] *Is, well qualified.*

JOHNSON.

— 52. —match'd with—] *Is combined or joined with.*

JOHNSON.

— 90. *Were all address'd—*] *i. e.* Were all *prepared.*

Line 117. *And sin to break it.]* The Princess shews an inconvenience very frequently attending rash oaths, which, whether kept or broken, produce guilt. JOHNSON.

Line 163. —gelded—] Mr. Steevens justly remarks the partiality of Shakspeare for this expression.

Line 228. *God's blessing on your beard !]* That is, mayst thou have sense and seriousness more proportionate to thy beard, the length of which suits ill with such idle catches of wit. JOHNSON.

Line 255. *My lips are no common, though several they be.]* *Several* is an enclosed field of a private proprietor, so Maria says, *her lips are private property.* Of a lord that was newly married one observed that he grew fat; Yes, said Sir Walter Raleigh, any beast will grow fat, if you take him from the *common* and graze him in the *several.* JOHNSON.

Line 274. *His tongue, all impatient to speak and not see,]*
That is, *his tongue being impatiently desirous to see as well as*
speak. JOHNSON.

ACT III.

Line 20. —*like a man after the old painting;]* It was a common trick, among some of the most indolent of the ancient masters, to place the hands in the bosom or the pockets, or conceal them in some other part of the drapery, to avoid the labour of representing them, or to disguise their own inability. STEEVENS,

Line 23. —*these betray, &c.]* His meaning is, that they not only inveigle the young girls, but make the men taken notice of too, who affect them. THEOBALD.

Line 28. *By my penny of observation.]* There was an old tract, called *A pennyworth of Wit*, to which this alludes.

Line 29. Arm. *But O,—but O——*

Moth. *The hobby-horse is forgot.]* In the celebration of May-day, besides the sports now used of hanging a pole with garlands, and dancing round it, formerly a boy was dressed up representing maid Marian; another like a friar; and another rode on a *hobby-horse*, with bells jingling, and painted streamers. After the Reformation took place, and precisians multiplied, these latter rites were looked upon to savour of paganism; and then maid Marian, the friar, and the poor *hobby-horse*, were turned out of the games. Some who were not so wisely precise, but regretted the disuse of the *hobby-horse*, no doubt, satirized this suspicion of idolatry, and archly wrote the epitaph above alluded to. Now Moth, hearing Armado groan ridiculously, and cry out, *But oh! but oh!*——humourously pieces out his exclamation with the sequel of this epitaph. THEOBALD,

Line 32. —*but a colt,]* *Colt* is a hot, mad-brained, un-

broken young fellow ; or sometimes an old fellow with youthful desires.

JOHNSON.

Line 64. *You are too swift, Sir, to say so :*] The meaning is, *You do not give yourself time to think, if you say so.*

STEEVENS.

Line 72. *By thy favour, sweet welkin,*] *Welkin* is the sky, to which Armado, with the false dignity of a Spaniard, makes an apology for sighing in its face.

JOHNSON.

Line 76. — *here's a costard broken*—] i. e. *A head.*

— 82. — *no l'envoy ;*] The *l'envoy* is a term borrowed from the old French poetry. It appeared always at the head of a few concluding verses to each piece, which either served to convey the moral, or to address the poem to some particular person.

STEEVENS.

Line 127. *And he ended the market.*] Alluding to the English proverb—*Three women and a goose make a market.*

STEEVENS.

Line 153. — *my incony Jew !*] *Incony* or *kony* in the north signifies *fine, delicate*—as a *kony thing*, a *fine thing*.

WARBURTON.

Line 208. *And I to be a corporal of his field,*] *A corporal of the field* was anciently such an office as that of an aid-du-camp in the present times.

Line 209. *And wear his colours like a tumbler's hoop !*] The notion is not that the *hoop wears colours*, but that the colours are worn as a *tumbler* carries his *hoop*, hanging on one shoulder and falling under the opposite arm.

JOHNSON.

Line 211. — *like a German clock,*

Still a repairing ;] To the inartificial construction of these first pieces of mechanism, executed in Germany, we may suppose Shakspeare alludes. The clock at Hampton-Court, which was set up in 1540, (as appears from the inscription affixed to it) is said to be the first ever fabricated in England.

STEEVENS.

ACT IV

Line 22. *Here, good my glass,*] It must be remembered, that in those days it was the fashion among the French ladies to wear a looking-glass, as Mr. Bayle coarsely represents it, *on their bellies*; that is, to have a small mirror set in gold hanging at the girdle, by which they occasionally viewed their faces or adjusted their hair.

JOHNSON.

Line 46. — *a member of the commonwealth.*] Here, I believe, is a kind of jest intended; a member of the *commonwealth* is put for one of the *common* people, one of the meanest.

JOHNSON.

Line 154. — *queen Guinever*—] This was king Arthur's queen, not over famous for fidelity to her husband. See the song of *The Boy and the Mantle*, in Mr. Percy's collection.

STEEVENS.

Line 171. — *the clout.*] The *clout* was the centre of the target.

Line 307. *Nath. Fauste, precor, gelidâ, &c.*] Though all the editions concur to give this speech to Sir Nathaniel, yet, as Dr. Thirlby ingeniously observed to me, it is evident, it must belong to Holofernes. The Curate is employed in reading the letter to himself; and while he is doing so, that the stage may not stand still, Holofernes either pulls out a book, or, repeating some verse by heart from Mantuanus, comments upon the character of that poet.

THEOBALD.

Line 370. *Trip and go, my sweet* ;) These words probably composed the burthen of some old popular song.

Line 378. — *colourable colours.*] That is, specious, or fair seeming appearances.

JOHNSON.

Line 392. — *certain.*] *i. e.* For *certain*.

Line 398. *I am toiling in a pitch* ;) Alluding to lady Rosaline's complexion, who is through the whole play represented as a black beauty.

JOHNSON.

Line 444. —*he comes in like a perjure,*] The punishment of *perjury* is to wear on the breast a paper expressing the crime.

JOHNSON.

Line 459. *O, rhymes are guards on wanton Cupid's hose ;*

Disfigure not his slop.] *Slops* are large and wide-kneed breeches, the garb in fashion in our author's days, as we may observe from old family pictures ; but they are now worn only by boors and sea-faring men

THEOBALD.

Line 477. —*the liver vein,*] The *liver* was anciently supposed to be the seat of love.

JOHNSON.

Line 495. —*amber coted.*] To *cote*, is to *outstrip*, to *overpass*.

STEEVENS.

Line 526. *Air, would I might triumph so !*] Perhaps we may better read,

Ah ! would I might triumph so !

JOHNSON.

Line 584. *To see a king transformed to a gnat !*] *Gnat*, in the old copy. The modern editors read *knot*, which is a bird of the snipe kind, known in Lincolnshire, remarkable for its stupidity.

Line 693. *And beauty's crest becomes the heavens well.*] *Crest* is here properly opposed to *badge*. *Black*, says the King, is the *badge of hell*, but that which graces the heaven is the *crest of beauty*. *Black* darkens hell, and is therefore hateful: *white* adorns heaven, and is therefore lovely.

JOHNSON.

Line 697. —*and usurping hair,*] Alluding to the great quantity of false hair then worn.

Line 764. *Teaches such beauty as a woman's eye ?*] i. e. A lady's eyes give a fuller notion of *beauty* than any author.

JOHNSON.

Line 789. —*cockled*—] i. e. *Shelled*.

—794. *As bright Apollo's lute, strung with his hair ;*] This expression is extremely beautiful, and highly figurative. Apollo, as the sun, is represented with golden hair ; so that a lute strung with his hair, means no more than strung with gilded wire.

WARBURTON.

Line 795. *And, when love speaks, the voice of all the gods
Makes heaven drowsy with the harmony.*] A very ingenious friend observes, that the meaning of the passage is this: *That the voice of all the Gods united, could inspire only drowsiness, when compared with the chearful effects of the voice of love.* STEEVENS.

Line 809. — *a word that loves all men;*] We should read; — *a word all women love.* WARBURTON.

The antithesis of *a word that all men love*, and *a word which loves all men*, though in itself worth little, has much of the spirit of this play. JOHNSON.

Line 839. — *sow'd cockle reap'd no corn;*] This proverbial expression intimates, that beginning with perjury, they can expect to reap nothing but falshood. WARBURTON.

ACT V.

Line 2. *Your reasons at dinner have been, &c.*] I know not well what degree of respect Shakspeare intends to obtain for this vicar, but he has here put into his mouth a finished representation of colloquial excellence. It is very difficult to add any thing to this character of the school-master's table talk, and perhaps all the precepts of Castiglione will scarcely be found to comprehend a rule for conversation so justly delineated, so widely dilated, and so nicely limited.

It may be proper just to note, that *reason* here, and in many other places, signifies *discourse*; and that *audacious* is used in a good sense for *spirited, unimpaired, confident*. *Opinion* is the same with *obstinacy* or *opiniatreté*. JOHNSON.

Line 4. — *without affection,*] i. e. Without *affectation*.

— 13. — *thrasonical.*] *Bragging, boastful.*

— 14. *He is too picked,*] 'To have the beard *picked* (*picked*) or shorn so as to end in a point, was, in our author's time, a mark of a traveller affecting foreign fashions.

JOHNSON.

Line 19. ———*point-device*———] From the French. Means, exact to the utmost pitch.

Line 43. ———*a flap-dragon*:] A *flap-dragon* is the well known game of raisins put into brandy, and burnt.

Line 59. ———*a quick venew of wit*:] *Venew* or *veney* is a bout or turn at fencing.

Line 82. ———*the charge-house*———] Probably means, a school supported at the public charge, as a *charity* or *free-school*.

Line 96. ———*inward*———] Means, *confidential*.

——— 103. ———*dally with my excrement*,] The author has before called the beard *valour's excrement*, in *The Merchant of Venice*.
JOHNSON.

Line 168. ———*to make his God-head wax* ;] To *wax* anciently signified to *grow*. It is yet said of the moon, that *she waxes and wanes*.
STEEVENS.

Line 184. ———*taking it in snuff* ;] *i. e.* In *dudgeon* : but the word here is used equivocally.

Line 213. '*Ware pencils* !] Rosaline, a black beauty, reproaches the fair Catherine for painting.
JOHNSON.

Line 216. *O, that your face were not so full of O's !*

A pox of that jest ! &c.] Dr. Farmer has judiciously shewn no indecency to be meant in this language, the small-pox only is here alluded to, by the very line preceding.

Line 217. ———*in by the week* !] This I suppose to be an expression taken from hiring servants or artificers ; meaning, I wish I was as sure, of his service for any time limited, as if I had hired him.
STEEVENS.

Line 245. *So portent-like, &c.*] *i. e.* I would be his fate or destiny, and, like a *portent*, hang over, and influence his fortunes. For *Portents* were not only thought to *forebode*, but to *influence*.
WARBURTON.

Line 301. ———*spleen ridiculous*———] Is, a *ridiculous fit*.

JOHNSON.

Line 305. *Like Muscovites, or Russians: as I guess.*] The settling commerce in Russia was, at that time, a matter that much ingrossed the concern and conversation of the publick. There had been several embassies employed thither on that occasion; and several tracts of the manners and state of that nation written: so that a mask of Muscovites was as good an entertainment to the audience of that time, as a coronation has been since.

WARBURTON.

Line 347. *Beauties, no richer than rich taffata.*] *i. e.* The *taffata* masks they wore to conceal themselves.

THEOBALD.

Line 405. *Vouchsafe, bright moon, and these thy stars,*] When queen Elizabeth asked an ambassador how he liked her ladies, *It is hard*, said he, *to judge of stars in the presence of the sun.*

JOHNSON.

Line 520. — *better wits have worn plain statute-caps.*] This line is not universally understood, because every reader does not know that a *statute-cap* is part of the academical habit. Lady Rosaline declares that her expectation was disappointed by these courtly students, and that *better wits* might be found in the common places of education.

JOHNSON.

Line 576. — *as white as whales bone:*] So in Turberville's Poems, printed in the year 1570, is an ode intitled, "In Praise of Lady P."

"Her mouth so small, her teeth so white,

"As any *whale* his bone;

"Her lips without so lively red,

"That passe the corall stone."

WARTON.

Line 582. — *Behaviour, what wert thou,*

'Till this man show'd thee? and what art thou now?]

These are two wonderfully fine lines, intimating that what courts call *manners*, and value themselves so much upon teaching, as a thing no where else to be learnt, is a modest silent accomplishment under the direction of nature and

common sense, which does its office in promoting social life without being taken notice of. But that when it degenerates into shew and parade, it becomes an unmanly contemptible quality.

WARBURTON.

What is told in this note is undoubtedly true, but is not comprised in the quotation.

JOHNSON.

Line 596. *The virtue of your eye must break my oath.*] I believe the author means that the *virtue*, in which word *goodness* and *power* are both comprised, *must dissolve* the obligation of the oath. The princess, in her answer, takes the most invidious part of the ambiguity.

JOHNSON.

Line 625. ——— *when we greet, &c.*] This is a very lofty and elegant compliment.

JOHNSON.

Line 679. ——— *Write, Lord have mercy on us,*] This was the inscription put upon the door of the houses infected with the plague, to which Biron compares the love of himself and his companions; and pursuing the metaphor finds the *tokens* likewise on the ladies. The *tokens* of the plague are the first spots or discolorations, by which the infection is known to be received.

JOHNSON.

Line 709. ——— *you force not to forswear.*] *You force not* is the same with *you make no difficulty*. This is a very just observation. The crime which has been once committed, is committed again with less reluctance.

JOHNSON.

Line 734. ——— *some Dick,* ———

That smiles his cheek in years;] In years, signifies, into wrinkles. So in *The Merchant of Venice*:

“With mirth and laughter let old wrinkles come.”

WARBURTON.

Line 767. *You cannot beg us,*] That is, we are not fools, our next relations cannot *beg* the wardship of our persons and fortunes. One of the legal tests of a *natural* is to try whether he can number.

JOHNSON.

Line 831. *Abate a throw at novum;*] That is, setting the chance of the dice (*novum*) aside, the world could not produce such another five.

Line 840. *With libbard's head on knee.*] This alludes to the old heroic habits, which on the knees and shoulders had usually, by way of ornament, the resemblance of a leopard's or lion's head.

WARBURTON.

Line 873. —*lion, that holds his pole-axe, sitting on a close-stool.*] Alluding to the arms given to the nine worthies in the old history.

HANMER.

Line 962. *Stuck with cloves.*] An orange stuck with cloves appears to have been a common new-year's gift. So Ben Jonson, in his *Christmas Musque*,—"he has an orange and "rosemary but not a clove to stick in it," A *gilt nutmeg* is mentioned in the same piece, and on the same occasion.

STEEVENS.

Line 1072. *Honest plain words, &c.*] As it seems not very proper for Biron to court the princess for the king in the king's presence, at this critical moment, I believe the speech is given to a wrong person. I read thus:

Prin. *I understand you not, my griefs are double:*

Honest plain words best pierce the ear of grief.

King. *And by these badges, &c.*

JOHNSON.

Line 1108. *We did not quote them so.*] In the old copies *coat*. We should read, *quote*, esteem, reckon, though our old writers spelling by the ear, probably wrote *cote*, as it was pronounced.

JOHNSON.

Line 1232. *When daisies pied, &c.*] The first lines of this song that were transposed, have been replaced by Mr. Theobald.

JOHNSON.

END OF THE ANNOTATIONS ON LOVE'S LABOUR'S LOST.

ANNOTATIONS

ON

THE MERCHANT OF VENICE.



ACT I.

LINE 18. *Plucking the grass, &c.*] By holding up the grass, or any light body that will bend by a gentle blast, the direction of the wind is found.

“ This way I used in shooting. Betwixt the markes was
“ an open place, there I take a fethere, or a *lyttle grasse*,
“ and so learned how the wind stood.” Ascham. JOHNSON.

Line 28. —Andrew—] The name of the ship.

JOHNSON.

— 29. *Vailing her high top lower than her ribs,*] Means,
to put off the hat, to strike sail, to give sign of submission.

STEEVENS.

Line 53. —*Now, by two-headed Janus,*] By *two-headed Janus* is meant those antique bifrontine heads, which generally represent a young and smiling face, together with an old and wrinkled one, being of Pan and Bacchus ; of Saturn and Apollo.

WARBURTON.

Line 56. —*peep through their eyes,*] This gives us a very picturesque image of the countenance in laughing, when the eyes appear half shut.

WARBURTON.

Line 59. —*their teeth in way of smile,*] Because such are apt enough to shew their teeth in anger. WARBURTON.

Line 89. *Let me play the Fool ;*] Alluding to the common comparison of human life to a stage-play. So that he desires his may be the fool's or buffoon's part, which was a constant character in the old farces: from whence came the phrase, *to play the fool.* WARBURTON.

Line 108. —*would almost damn those ears,*] The author's meaning is: That some people are thought wise, whilst they keep silence; who, when they open their mouths, are such stupid praters, that the hearers cannot help calling them *fools*, and so incur the judgment denounced in the Gospel.

THEOBALD.

Line 115. *I'll end my exhortation after dinner.*] The humour of this consists in its being an allusion to the practice of the puritan preachers of those times; who being generally very long and tedious, were often forced to put off that part of their sermon called the *exhortation* till after dinner. WARBURTON.

Line 161. —*like a wilful youth,*] He has formerly lost his money like a *wilful* youth, he now borrows more in *pure innocence*, without disguising his former fault, or his present designs. JOHNSON.

Line 243. *Ay, that's a colt, indeed, for he doth nothing but talk of his horse ;*] *Colt* is used for a witless, heady, gay youngster; whence the phrase used of an old man too juvenile, that he still retains his *colt's tooth*. See *Henry VIII.* Act 1. Sc. 3. JOHNSON.

Line 248. —*is there the county Palatine.*] I am always inclined to believe, that Shakspeare has more allusions to particular facts and persons than his readers commonly suppose. The count here mentioned was, perhaps, Albertus a Lasco, a Polish Palatine, who visited England in our author's time, was eagerly caressed, and splendidly entertain-

ed; but running in debt, at last stole away, and endeavour-
ed to repair his fortune by enchantment. JOHNSON.

Line 272. — *he hath neither Latin, French, nor Italian;*] A satire on the ignorance of the young English travellers in our author's time. WARBURTON.

Line 281. — *Scottish lord,*] *Scottish*, which is in the quarto, was omitted in the first folio, for fear of giving offence to king James's countrymen: THEOBALD.

Line 286. *I think, the Frenchmen became his surety,*] Alluding to the constant assistance, or rather constant promises of assistance, that the French gave the Scots in their quarrels with the English. This alliance is here humourously satirized. WARBURTON.

Line 288. *How like you the young German, &c.*] In Shakespeare's time the duke of Bavaria visited London, and was made knight of the Garter.

Perhaps in this enumeration of Portia's suitors, there may be some covert allusion to those of queen Elizabeth.

JOHNSON.

Line 305. — *the ripe wants of my friend,*] *Ripe wants* are wants *come to the height*, wants that can have no longer delay. Perhaps we might read, *rife wants*, wants that come thick upon him. JOHNSON.

Line 306. — *possess'd,*] To *possess*, in our author, generally means, to *inform*, to *acquaint*.

Line 350. *O, what a goodly outside falshood hath!*] *Falshood*, which, as *truth* means *honesty*, is taken here for *treachery* and *knavery*, does not stand for *falsehood* in general, but for the dishonesty now operating. JOHNSON.

Line 357. — *my usances;*] *Usance* formerly meant, the *interest of money*.

Line 383. *A breed for barren metal of his friend?*] A *breed*, that is, interest money bred from the principal. By the epithet *barren*, the author would instruct us in the argument on which the advocates against usury went, which is this, that

money is a *barren* thing, and cannot like corn and cattle multiply itself. And to set off the absurdity of this kind of usury, he put *breed* and *barren* in opposition. WARBURTON.

ACT II.

Line 7. *To prove whose blood is reddest, his or mine.*] To understand how the tawney prince, whose savage dignity is very well supported, means to recommend himself by this challenge, it must be remembered that *red* blood is a traditional sign of courage : Thus *Macbeth* calls one of his frightened soldiers, a *lily liver'd* Lown ; again in this play, Cowards are said to *have livers as white as milk* ; and an effeminate and timorous man is termed a *milksoop*. JOHNSON.

Line 26. *That slew the Sophy, &c.*] Shakspeare seldom escapes well when he is entangled with geography. The prince of Morocco must have travelled far to kill the *Sophy* of Persia. JOHNSON.

Line 44. — *therefore be advis'd.*] Therefore be not precipitant ; consider well what you are to do. *Advis'd* is the word opposite to *rash*. JOHNSON.

Line 90. *Turn up, on your right-hand, &c.*] This arch and perplexed direction, to puzzle the enquirer, seems to imitate that of Syrus to Demea in *The Brothers of Terence*.

WARBURTON.

Line 94. — *God's sonties,*] Probably used as an *oath*, though the origin of it cannot be traced.

Line 135. — *your child that shall be.*] Launcelot, by *your child that shall be*, may mean, that his duty to his father shall, for the future, shew him to be his *child*. It became necessary for him to say something of that sort, after all the tricks he had been playing him. STEEVENS.

Line 210. — *more guarded.*] i. e. More *ornamented*.

STEEVENS.

Line 212. *Well, if any man in Italy have a fairer table, which doth offer to swear upon a book.] Table is the palm of the hand opened to its utmost.*

Launcelot congratulates himself upon his dexterity and good fortune, and, in the height of his rapture, inspects his hand, and congratulates himself upon the felicities in his *table*. The act of expounding his hand puts him in mind of the action in which the palm is shewn, by raising it to lay it on the book, in judicial attestations. *Well*, says he, *if any man in Italy have a fairer table, that doth offer to swear upon a book*—Here he stops with an abruptness very common, and proceeds to particulars. JOHNSON.

Line 219. —*in peril of my life with the edge of a feather-bed ;]* A cant phrase to signify the danger of marrying.—A certain French writer uses the same kind of figure, *O mon ami, j'aimerois mieux être tombée sur la pointe d'un oreiller, & m'être rompu le cou.*—WARBURTON.

Line 244. *Something too liberal ;]* *Liberal* I have already shewn to be mean, gross, coarse, licentious. JOHNSON.

Line 257. —*sad astent—]* *Grave appearance ;* shew of staid and serious behaviour. JOHNSON.

Line 351. —*To feed upon*

The prodigal Christian.] Shakspeare has made Shylock forget his resolution. In a former scene he declares he will neither *eat, drink, nor pray* with Christians. Of this circumstance the poet was aware, and meant only to heighten the malignity of the character, by making him depart from his most settled resolve, for the prosecution of his revenge. STEEVENS.

Line 361. —*then it was not for nothing that my nose fell a bleeding on Black-Monday last.]* “*Black-Monday* is a moveable day ; it is *Easter-Monday*, and was so called on this occasion : In the 34th of Edward III. (1360) the 14th of “April, and the morrow after Easter-day, King Edward, “with his host, lay before the city of Paris ; which day was

"full dark of mist and hail, and so bitter cold, that many
 "men died on their horses backs with the cold. Wherefore,
 "unto this day, it hath been called the *Blacke Monday*." GREY.
 Stowe, p. 264—6.

Line 380. *There will come a Christian by,
 Will be worth a Jewess' eye.*] *It's worth a Jew's
 eye*, is a proverb well known.

Line 456. *Now, by my hood, a Gentile, and no Jew.*] A jest
 rising from the ambiguity of *Gentile*, which signifies both a
Heathen, and *one well born*. JOHNSON.

Line 482. —as blunt;] That is, as *gross* as the dull
 metal. JOHNSON.

Line 558. —*choose me so.*] The old quarto edition of
 1600 has no distribution of acts, but proceeds from the be-
 ginning to the end in an unbroken tenour. This play there-
 fore having been probably divided without authority by the
 publishers of the first folio, lies open to a new regulation,
 if any more commodious division can be proposed. The
 story is itself so wildly incredible, and the changes of the
 scene so frequent and capricious, that the probability of
 action does not deserve much care; yet it may be proper to
 observe, that, by concluding the second act here, time is
 given for Bassanio's passage to Belmont. JOHNSON.

Line 601. *Slubber not*——] To *slubber*, is to do any thing
 imperfectly.

Line 614. —*embraced heaviness*——] When I thought
 the passage corrupted, it seemed to me not improbable that
 Shakspeare had written *entranced heaviness*, musing, abstract-
 ed, moping melancholy. But I know not why any great ef-
 forts should be made to change a word which has no uncom-
 modious or unusual sense. We say of a man now, *that he*
hugs his sorrows, and why might not Anthonio *embrace heav-*
iness? JOHNSON.

Line 635. *And so have I address'd me.*] The meaning is, I
 have *prepared* myself by the same ceremonies. STEEVENS.

ACT III.] THE MERCHANT OF VENICE.

7

Line 691. *Take what wife you will to bed,*] Perhaps the poet had forgotten that he who missed Portia was never to marry any woman. JOHNSON.

ACT III.

Line 46. —*a bankrupt, a prodigal,*] There could be, in Shylock's opinion, no prodigality more culpable than such liberality as that by which a man exposes himself to ruin for his friend. JOHNSON.

Line 124. —*it was my turquoise, I had it of Leah, when I was a bachelor.*] As Shylock had been married long enough to have a daughter grown up, it is plain he did not value this *turquoise* on account of the money for which he might hope to sell it, but merely in respect of the imaginary virtues formerly ascribed to the stone. It was said of the Turkey-stone, that it faded or brightened in its colour, as the health of the wearer encreased or grew less. STEEVENS.

Line 155. *Let fortune go to hell for it,—not I.*] The meaning is, "If the worst I fear should happen, and it should prove in the event, that I, who am justly yours by the free donation I have made you of myself, should yet not be yours in consequence of an unlucky choice, let fortune go to hell for robbing you of your just due, not I for violating my oath." HEATH.

Line 208. *So may the outward shows—*] He begins abruptly, the first part of the argument has passed in his mind. JOHNSON.

Line 248. *In measure rain thy joy,*] I believe Shakspeare alluded to the well-known proverb, *It cannot rain, but it pours.* STEEVENS.

Line 262. *Methinks it should have pow'r to steal both his, And leave itself unfurnish'd :*] Perhaps the reading might be,—*And leave himself unfurnish'd.* JOHNSON.

Line 319. —blent—] *Blended.*

Line 329. —*you can wish none from me:*] That is, none away from me; none that I shall lose, if you gain it.

JOHNSON.

Line 337. —*for intermission—*] *Delay.*

Line 490: —*so fond—*] i. e. *So foolish.*

— 510. *The duke cannot deny, &c.*] If, says he, the duke stop the course of law, it will be attended with this inconvenience, that stranger merchants, by whom the wealth and power of this city is supported, will cry out of injustice. For the known stated law being their guide and security, they will never bear to have the current of it stopped on any pretence of equity whatsoever.

WARBURTON.

Line 535. *Of lineaments, of manners, &c.*] The wrong pointing has made this fine sentiment nonsense. As implying that friendship could not only make a similitude of manners, but of *faces*. The true sense is, *lineaments of manners*, i. e. form of the *manners*, which, says the speaker, must needs be proportionate.

WARBURTON.

The poet only means to say, *that corresponding proportions of body and mind are necessary for those who spend their time together.*

STEEVENS.

Line 537. —*the bosom lover of my lord,*] Mr. Malone has judiciously remarked, that the term *lover* was applied to the male sex—as an expression of friendship. See Shakspeare's *Sonnets*.

Line 543. *Hear other things,*] In former editions,

This comes too near the praising of myself;

Therefore no more of it: here other things,

Lorenzo, I commit, &c.] Portia finding the reflections she had made came too near self praise, begins to chide herself for it; says, She'll say no more of that sort; but call a new subject. The regulation I have made in the text was likewise prescribed by Dr. Thirlby.

THEOBALD.

ACT IV.] THE MERCHANT OF VENICE.

9

Line 575. —*with imagin'd speed*—] i. e. With a speed equal to thought.

Line 576. —*Unto the Tranect*,] The old copies concur in reading, *Unto the Tranect*, which appears to be derived from *tranare*, and was very probably a word current in the time of our author.

STEEVENS.

Line 612. —*therefore, I promise you, I fear you*.] i. e. *I fear for you*.

Line 674. —*how his words are suited*!] I believe the meaning is : What a *series* or *suite* of words he has independent of meaning ; how one word draws on another without relation to the matter.

JOHNSON.

ACT IV.

Line 24. —*apparent*—] That is, *seeming* ; not real.

JOHNSON.

— 25. —*where*—] For *whereas*.

JOHNSON.

— 32. *Enough to press a royal merchant down*,] This epithet of *royal merchant*, was in our poet's time more striking, and better understood ; because Gresham was then commonly dignified with the title of the *royal merchant*.

JOHNSON.

Line 46. —*I'll not answer that* :

But, say, it is my humour ;] The Jew being asked a question, which the law does not require him to answer, stands upon his right, and refuses ; but afterwards gratifies his own malignity, by such answers as he knows will aggravate the pain of the enquirer. *I will not answer*, says he, as to a legal or serious question ; but since you want an answer, will this serve you ?

JOHNSON.

Line 54. ————*for affection*,

Mistress of passion, sways it to the mood

Of what it likes, or louths :] i. e. Those that know how to operate upon the passions of men, rule the

affection by making it operate in obedience to the notes which please or disgust it. JOHNSON.

Line 98. —*many a purchas'd slave,*] This argument considered as used to the particular persons, seems conclusive. I see not how Venetians or Englishmen, while they practise the *purchase* and *sale* of slaves, can much enforce or demand the law of *doing to others as we would that they should do to us*.

JOHNSON.

Line 113. —*Bellario, a learned doctor,*

Whom I have sent for—] The doctor and the court are here somewhat unskillfully brought together. That the duke would, on such an occasion, consult a doctor of great reputation, is not unlikely, but how should this be foreknown by Portia?

JOHNSON.

Line 135. *Not on thy sole, but on thy soul, harsh Jew,*] This lost jingle Mr. Theobald found again; but knew not what to make of it when he had it, as appears by his paraphrase, *Though thou thinkest that thou art whetting thy knife on the sole of thy shoe, yet it is upon thy soul, thy immortal part*. Absurd! the conceit is, that his soul was so hard that it had given an edge to his knife.

WARBURTON.

Line 227. *My deeds upon my head!*] This is adopted from the old imprecation of the Jews to Pilate.—“His blood be
“on us and our children.”

Line 235. —*malice bears down truth.*] *Malice* oppresses honesty, a true man in old language is an *honest man*. We now call the jury *good men and true*.

JOHNSON.

Line 438. *I am content,*] The terms proposed have been misunderstood. Antonio declares, that as the duke quits one half of the forfeiture, he is likewise *content* to abate his claim, and desires not the property but the *use* or produce only of the half, and that only for the Jew's life, unless we read, as perhaps is right, *upon my death*.

JOHNSON.

Line 446. —*thou should'st have had ten more,*] *i. e.* A jury of *twelve* men, to condemn thee to be hanged.

THEORALD.

Line 450. —*grace of pardon;*] Thus the old copies. The same kind of expression occurs in *Othello*.—"I humbly
"do beseech you of your *pardon*."

STEEVENS.

Line 517. —*upon more advice,*] *Advice means, consideration.*

ACT V.

Line 38. —————*She doth stray about*
By holy crosses,] So in *The Merry Devil of*
Edmonton :

"But there are *crosses*, wife; here's one in Waltham,

"Another at the Abbey, and the third

"At Ceston, and 'tis ominous to pass

"Any of these without a Pater-noster."

and this is a reason assigned for the delay of a wedding.

STEEVENS.

Line 70. —*with patines of bright gold;*] A *patine* is the small flat plate used as a cover to the *chalice*, during the administration of the papal sacrament.

Line 77. —*wake Diana with a hymn;*] *Diana* is the moon, who is in the next scene represented as sleeping.

JOHNSON.

Line 111. —*without respect;*] Not absolutely good, but relatively, good as it is modified by circumstances.

JOHNSON.

Line 148. *Let me give light, &c.*] There is scarcely any word with which Shakspeare delights to trifle as with *light*, in its various significations.

JOHNSON.

Line 170. —*like cutler's poetry*—] In ancient times, it was a practice among the *cutlers*, to engrave upon knives, scissors, &c. short moral phrases, or small pieces of poetry.

Line 177. —*have been* respective,] *Respective* has the same meaning as *respectful*. See *King John*, Act 1.

STEEVENS.

Line 228. *What man*—*wanted the modesty*

To urge the thing held as a ceremony?] This is a very licentious expression. The sense is, *What man could have so little modesty or wanted modesty so much*, as to urge the demand of a thing kept on an account in some sort religious?

JOHNSON.

Line 272. —*swear by your double self*,] *Double* means *treacherous*.

Line 277. —*for his wealth*;] For his advantage; to obtain his happiness. *Wealth* was, at that time, the term opposite to *adversity*, or *calamity*,

JOHNSON.

END OF THE ANNOTATIONS ON THE MERCHANT OF VENICE.

ANNOTATIONS
ON
AS YOU LIKE IT.

ACT I.

LINE 1. *As I remember, Adam, it was upon this fashion bequeathed me: By will, but, a poor thousand crowns, &c.]* Dr. Warbarton considers this passage as obscure, but Johnson, by the above reading, with the addition of the nominative *my father*, makes it perfectly intelligible

Line 30. —*what make you here?*] *i. e.* What are you doing here?

Line 37. —*be better employ'd, and be naught awhile.]* In the same sense as we say—it is better to do *mischief*, than to do *nothing*.
JOHNSON.

Line 58. *I am no villain:]* The word *villain* is used by the elder brother, in its present meaning, for a worthless, wicked, or bloody man; by Orlando, in its original signification, for a fellow of base extraction.
JOHNSON.

Line 166. —*this gamester:]* *Gamester* means, one not addicted to the vice of gambling, but to frolic.

Line 208. —*mock the good housewife, Fortune, from her wheel,]* Shakspeare has confounded *Fortune*, whose wheel

only figures uncertainty and vicissitude, with the destiny that spins the thread of life, though not indeed with a wheel.

JOHNSON.

Line 250. —*you'll be whipped for taxation,*] *Taxation means, satire or accusation.*

Line 254. —*since the little wit, that fools have, was silenced,*] Shakspeare probably alludes to the use of *fools* or *jesters*, who for some ages had been allowed in all courts an unbridled liberty of censure and mockery, and about this time began to be less tolerated.

JOHNSON.

Line 271. —*laid on with a trowel.*] I suppose the meaning is, that there is too heavy a mass of big words laid upon a slight subject.

JOHNSON.

Line 274. *You amaze me, ladies :*] To *amaze*, here, is not to astonish or strike with wonder, but to *perplex* ; to *confuse* ; as, to put out of the intended narrative.

JOHNSON.

Line 289. *With bills on their necks, &c.*] I cannot see why Rosalind should suppose, that the competitors in a wrestling match carried *bills* on their shoulders ; I believe the whole conceit is in the poor resemblance of *presence* and *presents*.

JOHNSON.

Line 307. —*is there any else longs to see this broken musick in his sides ?*] We say every day, *see* if the water be hot ; I will *see* which is the best time. In this sense *see* may be here used. Rosalind hints at a whimsical similitude between the series of ribs gradually shortening, and some musical instruments, and therefore calls *broken ribs*, *broken musick*.

JOHNSON.

Line 342. —*if you saw yourself with your eyes, or knew yourself with your judgment,*] *If you were not blinded and intoxicated,* says the princess, *with the spirit of enterprise, if you could use your own eyes to see, or your own judgment to know yourself, the fear of your adventure would counsel you.*

JOHNSON.

Line 419. —*one out of suits with fortune ;*] This seems

an allusion to cards, where he that has no more cards to play of any particular sort is *out of suit*. JOHNSON.

One out of suits with fortune,] I believe means turned out of her service, and stripped of her livery. STEEVENS.

Line 427. *Is but a quintain, a mere lifeless block.*] The *quintaine* was a stake driven into a field, upon which were hung a shield and other trophies of war, at which they shot, darted, or rode, with a lance. When the shield and the trophies were all thrown down, the *quintaine* remained.

GUTHRIE.

Line 443. —*the Duke's condition,*] The word *condition* means character, temper, disposition. So Anthonio, the merchant of Venice, is called by his friend the *best conditioned man*.

JOHNSON.

Line 499. *By this kind of chase,*] That is, by this way of following the argument. *Dear* is used by Shakspeare in a double sense, for *beloved*, and for *hurtful, hated, baleful*. Both senses are authorised, and both drawn from etymology, but properly *beloved* is *dear*, and *hateful* is *dere*. Rosalind uses *dearly* in the good, and Celia in the bad sense. JOHNSON.

Line 600. *We'll have a swashing, &c.*] *i. e.* We'll make a good shew of valour. To *swash*, means to bully.

ACT II.

Line 14. *Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head:*] It was the current opinion in Shakspeare's time, that in the head of an old toad was to be found a *stone*, or *pearl*, to which great virtues were ascribed. This *stone* has been often sought, but nothing has been found more than accidental or perhaps morbid indurations of the skull. JOHNSON.

Line 25. —*with forked heads*—] *i. e.* With arrows, the points of which were barbed. STEEVENS.

Line 73. —*to cope him*—] To encounter him; to engage with him. JOHNSON.

Line 155. *Even with the having:]* Even with the promotion gained by service, is service extinguished. JOHNSON.

Line 181. —*yet I should bear no cross,*] A cross was a piece of money stamped with a cross. On this our author is perpetually quibbling. STEEVENS.

Line 221. —*two cods,*] For cods it would be more like sense to read *peas*, which having the shape of pearls, resembled the common parents of lovers. JOHNSON.

Peas-cods was the old term for *peas*, as they are brought to market, or, as Mr. Dance will have it, as the *pea* hangs upon the stalk.—The ornament which was anciently worn called a *peas-cod*, was the resemblance of a *pea* half open, and rows of pearls within.

Line 224. —*so is all nature in love, mortal in folly.*] This expression I do not well understand. In the middle of counties, *mortal*, from *mort*, a great quantity, is used as a particle of amplification; as *mortal tall, mortal little*. Of this sense I believe Shakspeare takes advantage to produce one of his darling equivocations. Thus the meaning will be, *so is all nature in love* abounding in *folly*. JOHNSON.

Line 332. —*duc dame;*] For *duc dame* Sir T. Hamner very acutely and judiciously reads, *duc ad me*, That is, bring him to me. JOHNSON.

Line 339. —*the first-born of Egypt.*] A proverbial expression for *high-born* persons. JOHNSON.

Line 375. *A motley fool; a miserable world!*] *A miserable world* is a parenthetical exclamation, frequent among melancholy men, and natural to Jaques at the sight of a fool, or at the hearing of reflections on the fragility of life. JOHNSON.

Line 408. —*only suit;*] *Suit* means *petition*, I believe, not *dress*. JOHNSON.

The poet meant a quibble. STEEVENS.

Line 419. *If not, &c.*] Unless men have the prudence not to appear touched with the sarcasms of a jester, they subject themselves to his power, and the wise man will have his folly *anatomised*, that is, *dissected*, and *laid open* by the *squandering glances or random shots* of a fool. JOHNSON.

Line 552. *Thy tooth is not so keen,*
Because thou art not seen,] “Thou winter
“wind,” says the Duke, “thy rudeness gives the less pain,
“*as thou art not seen*, as thou art an enemy that dost not
“brave us with thy presence, and whose unkindness is
“therefore not aggravated by insult.” JOHNSON.

Line 562. *Though thou the waters warp,*] The surface of the waters, so long as they remain unfrozen, is apparently a perfect plain; whereas, when they are, this surface deviates from its exact flatness, or *warps*. This is remarkable in small ponds, the surface of which, when frozen, forms a regular concave; the ice on the sides rising higher than in the middle. DR. KENRICK.

To *warp* was probably, in Shakspeare's time, a colloquial word, which conveyed no distant allusion to any thing else, physical or medicinal. To *warp* is to *turn*, and to *turn* is to *change*: when milk is *changed* by curdling, we now say, it is *turned*: when water is *changed* or *turned* by frost, Shakspeare says, it is *curdled*. To be *warped* is only to be changed from its natural state. JOHNSON.

ACT III.

Line 4. —*an absent argument*—] An *argument* is used for the *contents* of a book, thence Shakspeare considered it as meaning the *subject*, and then used it for *subject* in yet another sense. JOHNSON.

Line 20. *Make an extent upon his house and land:*] This is a law phrase.

Line 94. —make incision in thee !] To make incision was a proverbial expression then in vogue for, to make to understand.

WARBURTON.

Line 95. —thou art raw.] i. e. Thou art inexperienced.

— 104. —bawd to a bell-wether;] *Wether* and *ram* had anciently the same meaning.

JOHNSON.

Line 122. —rate to market,] Sir T. Hamner reads *rate*, instead of *rank*, to market, as in the old copies.

Line 152. *That shall civil sayings show.*] *Civil* is here used in the same sense as when we say *civil* wisdom or *civil* life, in opposition to a solitary state, or to the state of nature. This desert shall not appear *unpeopled*, for every tree shall teach the maxims or incidents of social life.

JOHNSON.

Line 171. *Atalanta's better part* ;] I know not well what could be the *better part* of *Atalanta* here ascribed to *Rosalind*. Of the *Atalanta* most celebrated, and who therefore must be intended here where she has no epithet of discrimination, the *better part* seems to have been her heels, and the worse part was so bad that *Rosalind* would not thank her lover for the comparison. There is a more obscure *Atalanta*, a huntress and a heroine, but of her nothing bad is recorded, and therefore I know not which was the *better part*. Shakspeare was no despicable mythologist, yet he seems here to have mistaken some other character for that of *Atalanta*.

JOHNSON.

Line 202. *I was never so be-rhymed since Pythagoras's time, —that I was an Irish rat.*] *Rosalind* is a very learned lady. She alludes to the Pythagorean doctrine, which teaches that souls transmigrate from one animal to another, and relates that in his time she was an *Irish rat*, and by some metrical charm was *rhymed* to death. The power of killing *rats* with *rhymes* Donne mentions in his *Satires*, and Temple in his *Treatises*. Dr. Grey has produced a similar passage from Randolph.

JOHNSON.

Line 220. Good my complexion!] The meaning is, *Hold good my complexion*, i. e. let me not blush. **WARBURTON.**

Line 222. *One inch of delay more is a South-sea off discovery.*] *Every delay*, however short, is to me tedious and irksome as the longest voyage, or as a voyage of *discovery* on the *South-sea*. How much voyages to the South sea, on which the English had then first ventured, engaged the conversation of that time, may be easily imagined. **JOHNSON.**

Line 252. —*Garagantua's mouth*—] Rosalind requires nine questions to be answered in *one word*. Celia tells her that a word of such magnitude is too big for any mouth but that of *Garagantua* the giant of Rabelais. **JOHNSON.**

Line 259. —*to count atomies*,] *Atomies* are those floating particles, discernible only when the sun shines through a crevice into a darkened room.

Line 274. —*to kill my heart*.] A pun on *hart* and *heart*.

— 303. —*but I answer you right painted cloth*,] This alludes to the fashion, in old tapestry hangings, of mottos and moral sentences from the mouths of the figures worked or printed in them. The poet again hints at this custom in his poem, called, *Tarquin and Lucrece* :

“ Who fears a sentence, or an old man's saw,

“ Shall by a *painted cloth* be kept in awe.” **THEOBALD.**

I answer you right painted cloth, may mean, I give you a true painted cloth answer; as we say, she talks *right Billingsgate*; that is, exactly such language as is used at Billingsgate. **JOHNSON.**

Line 373. —*in-land man*;] Is used in this play for one *civilised*, in opposition to the *rustick* of the priest. So Orlando before—*Yet am I in-land bred, and know some nurture*.

JOHNSON.

Line 403. —*an unquestionable spirit*;] That is, a spirit not *inquisitive*, a mind indifferent to common objects, and negligent of common occurrences. Here Shakspeare has

used a passive for an active mode of speech : so in a former scene, *The Duke is too disputable for me*, that is, too disputatious.

JOHNSON.

May it not mean, *unwilling to be conversed with* ? CHAMIER.

Line 447. —*to a living humour of madness* ;] If this be the true reading, we must by *living* understand *lasting*, or *permanent*, but I cannot forbear to think that some antithesis was intended which is now lost ; perhaps the passage stood thus, *I drove my suitor from a dying humour of love to a living humour of madness*. Or rather thus, *from a mad humour of love to a loving humour of madness*, that is, from a *madness* that was *love*, to a *love* that was *madness*. This seems somewhat harsh and strained, but such modes of speech are not unusual in our poet : and this harshness was probably the cause of the corruption.

JOHNSON.

Line 478. —*it strikes a man more dead than a great reckoning in a little room* :] A great *reckoning*, in a little room, implies that the entertainment was mean, and the bill extravagant. The poet here alluded to the French proverbial phrase of *the quarter of hour of Rabelais* : who said, there was only one quarter of an hour in human life passed ill, and that was between the calling for the *reckoning* and paying it.

WARBURTON.

Line 496. *A material fool !*] A *föbl* with *matter* in him ; a fool stocked with notions.

JOHNSON.

Line 503. —*I am foul*.] By *foul* is meant *coy* or *frowning*.

HANMER.

Line 528. —*Sir Oliver* :] He that has taken his first degree at the university is in the academical style called *Dominus*, and in common language was heretofore termed *Sir*. This was not always a word of contempt ; the graduates assumed it in their own writings ; so Trevisa the historian writes himself *Syr John de Trevisa*.

JOHNSON.

Line 564. *Not—O sweet Oliver, O brave, &c.*] The Clown dismisses Sir Oliver only because Jaques had put him out

of conceit with him, by alarming his pride and raising doubts, touching the validity of a marriage solemnized by one who appears only in the character of an itinerant preacher; though he intends to have recourse to some other of more dignity in the same profession. STEEVENS.

Line 581. *Ifaith, his hair is of a good colour.*] There is much of nature in this petty perverseness of Rosalind; she finds faults in her lover, in hope to be contradicted, and when Celia in sportive malice too readily seconds her accusations, she contradicts herself rather than suffer her favourite to want a vindication. JOHNSON.

Line 584. — *as the touch of holy bread.*] We should read *beard*, that is, as the kiss of an holy saint or hermit, called the *kiss of charity*: This makes the comparison just and decent; the other is impious and absurd. WARBURTON.

Line 587. — *a nun of winter's sisterhood*—] Means, an *unfruitful sisterhood*, which had devoted itself to chastity. WARBURTON.

Line 613. — *quite traverse, athwart, &c.*] An unexperienced lover is here compared to a *puny tilter*, to whom it was a disgrace to have his lance broken across, as it was a mark either of want of courage or address. WARBURTON.

Line 665. — *power of fancy.*] *Fancy* is here used for *love*, as before in *Midsommer-Night's Dream*. JOHNSON.

Line 672. — *Who might be your mother.*] It is common for the poets to express cruelty by saying, of those who commit it, that they were born of rocks, or suckled by tigresses. JOHNSON.

Line 682. *Of nature's sale-work.*] *i. e.* Those works that nature makes up carelessly and without exactness. The allusion is to the practice of mechanicks, whose *work* bespoke is more elaborate, than that which is made up for chance-customers, or to sell in quantities to retailers, which is called *sale-work*. WARBURTON.

Line 701. *Foul is most foul, being foul to be a scoffer:]* The sense is, *The ugly seem most ugly, when, though ugly, they are scoffers.* JOHNSON.

Line 716. — *Though all the world could see, None could be so abus'd in sight, as he.]* Though all mankind could look on you, none could be so deceived as to think you beautiful but he. JOHNSON.

Line 749. — *carlot —]* i. e. *Charl.*

ACT IV.

Line 27. — *swam in a gondola.]* That is, *been at Venice*, the seat at that time of all licentiousness, where the young English gentlemen wasted their fortunes, debased their morals, and sometimes lost their religion.

The fashion of travelling, which prevailed very much in our author's time, was considered by the wiser men as one of the principal causes of corrupt manners. It was therefore gravely censured by Ascham in his *Schoolmaster*, and by bishop Hall in his *Quo Vadis*; and is here, and in other passages, ridiculed by Shakspeare. JOHNSON.

Line 159. — *make the doors—]* This is an expression used in several of the midland counties, instead of *bar* the doors.

STEEVENS.

Line 165. — *Wit, whither wilt?]* This was an exclamation much in use, when any one was either talking nonsense, or usurping a greater share in conversation than justly belonged to him.

STEEVENS.

Line 174. — *make her fault her husband's occasion.]* That is, represent her fault as *occasioned* by her husband.

JOHNSON.

Line 191. *I will think you the most pathetic break-promise,]* We have the same unmeaning word, in *Love's Labour's Lost*; "*—most pathetic nit.*"

The foregoing noisy scene was introduced only to fill up an interval, which is to represent two hours. This contraction of the time we might impute to poor Rosalind's impatience, but that a few minutes after we find Orlando sending his excuse. I do not see that by any probable division of the acts this absurdity can be obviated. JOHNSON.

Line 308. *I see, love hath made thee a tame snake,*] A *tame snake* was, in Shakspeare's time, used as a term of derision.

Line 341. *Within an hour ;]* We must read, *within* two hours. JOHNSON.

Line 364. *And he did render him—]* i. e. He represented him to be.

Line 374. *—in which hurtling—]* To *hurtle*, is to *skirmish*, or *bustle*.

Line 407. —cousin—Ganymede !] Celia in her first fright forgets Rosalind's character and disguise, and calls out *cousin*, then recollects herself, and says *Ganymede*.

JOHNSON.

ACT V.

Line 33. *The heathen philosopher, when he had a desire to eat a grape, &c.]* This was designed as a sneer on the several trifling and insignificant sayings and actions, recorded of the ancient philosophers, by the writers of their lives, such as Diogenes Laertius, Philostratus, Eunapius, &c. as appears from its being introduced by one of their *wise sayings*.

WARBURTON.

Line 85. *And you, fair sister.]* I know not why Oliver should call Rosalind *sister*. He takes her yet to be a man. I suppose we should read, *and you*, and your *fair sister*.

JOHNSON.

Oliver speaks to her in the character she had assumed, of a woman courted by Orlando his brother. CHAMIER.

Line 133. — *which I tender dearly, though I say I am a magician:]* Hence it appears this was written in James's time, when there was a severe inquisition after *witches* and *magicians*.
WARBURTON.

Line 276. *Here comes a pair of very strange beasts, &c.]* *Strange beasts* are only what we call *odd animals*. JOHNSON.

Line 298. — *according as marriage binds, and blood breaks:]* *To swear according as marriage binds*, is to take the oath enjoined in the ceremonial of marriage. JOHNSON.

Line 312. — *as thus, Sir; I did dislike the cut of a certain courtier's beard;]* This folly is touched upon with high humour by Fletcher in his *Queen of Corinth*:

" — Has he familiarly

" Dislik'd your yellow starch, or said your doublet

" Was not exactly frenchified?—

" — or drawn your sword,

" Cry'd 'twas ill mounted? Has he given the lye

" In circle or oblique or semicircle

" Or direct parallel; you must challenge him."

WARBURTON

Line 351. *Enter Hymen,]* Rosalind is imagined by the rest of the company to be brought by enchantment, and is therefore introduced by a supposed aerial being in the character of *Hymen*. JOHNSON.

Line 375. *If truth holds true contents.]* That is if there be *truth in truth*, unless truth fails of veracity. JOHNSON.

END OF THE ANNOTATIONS ON AS YOU LIKE IT.

ANNOTATIONS
ON
ALL'S WELL THAT ENDS WELL.

ACT I.

LINE 5. ——— in ward.] Under his particular care, as my guardian, till I come to age. It is now almost forgotten in England that the heirs of great fortunes were the king's wards. Whether the same practice prevailed in France, it is of no great use to enquire, for Shakspeare gives to all nations the manners of England.

JOHNSON.

Line 20. ——— O, that had! how sad a passage 'tis!] *Passage* is *any thing that passes*; so we now say, a *passage* of an author, and we said about a century ago, the *passages* of a reign. When the countess mentions Helena's loss of a father, she recollects her own loss of a husband, and stops to observe how heavily that word *had* passes through her mind.

JOHNSON.

Line 45. ——— *they are virtues and traitors too; in her they are the better for their simpleness*;) Her virtues are the better for their simpleness, that is, her excellencies are the better because they are artless and open, without fraud, without design. The learned Dr. Warburton well explained *virtues*, but has not, I think, reached the force of the word *traitors*, and therefore has not shewn the full extent of Shaks-

peare's masterly observation. *Virtues in an unclean mind are virtues and traitors too.* Estimable and useful qualities, joined with evil disposition, give that evil disposition power over others, who, by admiring the virtue, are betrayed to the malevolence. The *Tatler*, mentioning the sharpers of his time, observes, that some of them are men of such elegance and knowledge, that *a young man who falls into their way is betrayed as much by his judgment as his passions.* JOHNSON.

Line 117. *And you, monarch.*] Probably *monarcho*, then a popular and ridiculous character of the age.

Line 121. — *stain of soldier* —] *Stain* for colour. *Parolles* was in red, as appears from his being afterwards called *red-tail'd humble-bee.* WARBURTON.

It does not appear from either of these expressions, that *Parolles* was entirely drest in red. Shakspeare writes only *some stain of soldier*, meaning only he had *red breeches on*, which is sufficiently evident from calling him afterwards *red-tail'd humble-bee.* STEEVENS.

Stain rather for what we now say *tincture*, some qualities, at least superficial, of a soldier. JOHNSON.

Line 170. — *your date is better* —] Here is a quibble on the word *date*, which means both *age*, and a particular kind of *fruit* much used in our author's time—*Romeo and Juliet* :

“ They call for *dates* and *quinces* in the pastry.”

STEEVENS.

Line 177. *Not my virginity yet.*] Perhaps *Parolles*, going away after his harangue, said, *will you any thing with me?* to which *Helen* may reply. JOHNSON.

Parolles has been laughing at the unprofitableness of virginity, especially when it grows ancient, and compares it to withered fruit. *Helena*, properly enough replies, that hers is not yet in that state, but that in the enjoyment of her, his master should find the gratification of all his most romantic wishes. STEEVENS.

Line 216. ——— is a virtue of a good wing,] I confess, that a *virtue of a good wing* is an expression that I cannot understand, unless by a metaphor taken from falconry, it may mean, a *virtue that will fly high*, and, in the stile of Hotspur, *Pluck honour from the moon*.

JOHNSON.

Mr. Edwards is of opinion, that a *virtue of a good wing* refers to his nimbleness or fleetness in running away

STEEVENS.

Line 298. *He us'd as creatures of another place.*] i. e. He made allowances for their conduct, and bore from them what he would not from one of his own rank. WARBURTON

Line 300. *Making them proud of his humility,*

In their poor praise he humbled:] Every man has seen the *mean* too often *proud of the humility* of the great, and perhaps the great may sometimes be *humbled in the prattles* of the mean, of those who commend them without conviction or discernment: this, however is not so common; the *mean* are found more frequently than the *great*.

JOHNSON.

Line 339. ——— *Steward and Clown.*] A *Clown* in Shakspeare is commonly taken for a *licensed jester*, or domestick *fool*. We are not to wonder that we find this character often in his plays, since fools were, at that time, maintained in all great families, to keep up merriment in the house. In the picture of Sir Thomas More's family, by Hans Holbein, the only servant represented is Patison the *fool*. This is a proof of the familiarity to which they were admitted, not by the great only, but the wise.

In some plays, a servant, or a rustic, of remarkable petulance and freedom of speech, is likewise called a *clown*.

JOHNSON.

Line 410. *Was this fair face the cause, &c.*] This is a stanza of an old ballad, out of which a word or two are dropt, equally necessary to make the sense and the alternate rhyme. For it was not Helen who was king Priam's joy, but Paris.

WARBURTON.

ACT II.

Line 46. *I grow to you, and our parting is a tortur'd body.*] I read thus: *Our parting is the parting of a tortur'd body.* Our parting is as the disruption of limbs torn from each other. Repetition of a word is often the cause of mistakes, the eye glances on the wrong word, and the intermediate part of the sentence is omitted. JOHNSON.

Line 168. *When miracles have by the greatest been denied.*] I do not see the import or connection of this line. As the next line stands without a correspondent rhyme, I suspect that something has been lost. JOHNSON.

Line 201. ——— *a divulged shame,* ———

Traduc'd by odious ballads; my maiden's name

Sear'd otherwise; no worse of worst extended,

With vilest torture let my life be ended.] “ I

“ would bear (says she) the tax of impudence, which is the
“ denotement of a strumpet; would endure a shame result-
“ ing from my failure in what I have undertaken, and
“ thence become the subject of odious ballads; let my
“ maiden reputation be otherwise branded; and, no worse of
“ *worse extended*, i. e. provided nothing worse is offered to
“ me (meaning violation) let my life be ended with the
“ worst of tortures.” The poet, for the sake of rhyme has
obscured the sense of the passage. *The worst that can befall a
woman being extended to me*, seems to be the meaning of the
last line. STEVENS.

Line 284. *To be young again,*] The lady censures her own levity in trifling with her jester, as a ridiculous attempt to return back to youth. JOHNSON.

Line 346. *Why, your dolphin is not lustier;*] By *dolphin* is meant the *dauphin*, the heir apparent, and the hope of the

crown of France. His title is so spelt in all the old copies. We should therefore read *your Dauphin*, &c. STEEVENS.

Mr. Malone differs as to the meaning of *Dolphin*, and supposes it to mean a fish of that name.

Line 416. Laf. *Do all they deny her?*] None of them have yet *denied her*, or *deny* her afterwards but Bertram. The scene must be so regulated that Lafeu and Parolles talk at a distance, where they may see what passes between Helena and the lords, but not hear it, so that they know not by whom the refusal is made. JOHNSON.

Line 430. *There's one grape yet,*] Old Lafeu having, upon the supposition that the lady was refused, reproached the young lords as *boys of ice*, throwing his eyes on Bertram who remained, cries out, *There is yet one into whom his father put good blood,—but I have known thee long enough to know thee for an ass.* JOHNSON.

Line 578. *Well, thou hast a son shall take this disgrace off me;*] This the poet makes Parolles speak alone; and this is nature. A coward should try to hide his paltrony even from himself. An ordinary writer would have been glad of such an opportunity to bring him to confession.

WARBURTON.

Line 629. *That hugs his kicksy-wicksy, &c.*] Sir T. Hammer in his Glossary, observes that *kicksy-wicksy* is a made word, in ridicule and disdain of a wife. Taylor, the water-poet, has a *poem* in disdain of his *debtors*, intitled, a *Kicksy-winsky*, or a *Lerry come-twang*. DR. GREY.

Line 747. *You have made shift to run into't boots and spurs and all, like him that leaped into the custard;*] This odd allusion is not introduc'd without a view to satire. It was a foolery practised at city entertainments, whilst the jester or zany was in vogue, for him to jump into a large deep custard: set for the purpose, *to set on a quantity of barren spectators to laugh*, as our poet says in his *Hamlet*. THEOBALD.

ACT III.

Line 22. ——— *the younger of our nature,*] i. e. As we say at present, *our young fellows*. The modern editors read *nation*. I have restored the old reading. STEVEENS

Line 36. ——— *mend the ruff, and sing ;]* The *ruff* was the top of the boot, which formerly hung loosely over the leg.

Line 196. *St. Jaques's pilgrim,*] I do not remember any place famous for pilgrimages consecrated in Italy to St. James, but it is common to visit St. James of Compostella, in Spain. Another saint might easily have been found, Florence being somewhat out of the road from Rousillon to Compostella. JOHNSON.

Line 272. ——— *palmers* ———] i. e. *Pilgrims* who returning from the holy land carried branches of *palm*.

Line 320. ——— *brokes* ———] Deals as a *broker*. JOHNSON.

Line 262. ——— *a hilding,*] A *hilding* is a *cowardly fellow*.

Line 385. ——— *leaguer* ———] i. e. An *entrenched camp*.

Line 435. ——— *I will presently pen down my dilemmas,*] By this word, Parolles is made to insinuate that he had several ways, all equally certain, of recovering his drum. For a *dilemma* is an argument that concludes both ways.

WARBURTON.

Line 539. *Is wicked meaning in a lawful deed,*

And lawful meaning in a lawful act ;]

The sense of the two lines is this, It is a *wicked meaning* because the woman's intent is to deceive; but a *lawful deed*, because the man enjoys his own wife. Again, it is a *lawful meaning* because done by her to gain her husband's estranged affection, but it is a *wicked act* because he goes intentionally to commit adultery.

WARBURTON.

ACT IV.

Line 43. — *of Bajazet's mule,*] As a mule is dumb by nature, as the mute is by art, the reading may stand. In one of our old Turkish histories, there is a pompous description of Bajazet riding on a mule to the Divan.

STEEVENS.

Line 140. *If I should swear by Jove's great attributes,*] In the print of the old folio, it is doubtful whether it be *Jove's* or *Love's*, the characters being not distinguishable. If it is read *Love's*, perhaps it may be something less difficult. I am still at a loss.

JOHNSON.

Line 143. *To swear by him whom I protest to love, &c.*] This passage likewise appears to me corrupt. She swears not by him whom she *loves*, but by Jupiter. I believe we may read, *to swear to him*. There is, says she no *holding*, no consistency, in swearing to one that *I love him*, when I swear it only to *injure* him.

JOHNSON.

Line 196. — *Since Frenchmen are so braid,*

Marry that will, I'll live and die a maid:]

Nothing is more common than for girls, on such occasions, to say in a pet what they do not think, or to think for a time what they do not finally resolve.

JOHNSON.

Braid does not signify *crooked* or *perverse*, but *crafty* or *deceitful*.

STEEVENS.

Line 303. — *bring forth this counterfeit module;*] *Module* being the *pattern* of any thing, may be here used in that sense. Bring forth this fellow, who, by *counterfeit* virtue, pretended to make himself a *pattern*.

JOHNSON.

Line 377. — *off their cassocks,*] *Cassock* signifies a horseman's loose coat, and is used in that sense by the writers of the age of Shakspeare.

STEEVENS.

Line 419. Dian. *The count's a fool, and full of gold,*] After this line there is apparently a line lost, there being no rhyme that corresponds to gold. JOHNSON.

Line 438. *Men are to mell with, boys are not to kiss;*] To *mell*, from the French *meler*, is to *meddle* or *mingle*; from which the meaning of the expression may be understood.

Line 460. — *an egg out of a cloister;*] I know not that *cloister*, though it may etymologically signify *any thing shut*, is used by our author, otherwise than for a *monastery*, and therefore I cannot guess whence this hyperbole could take its original; perhaps it means only this: *He will steal any thing, however trifling, from any place, however holy.* JOHNSON.

Line 485. — *he's a cat still.*] That is, throw him how you will, he lights upon his legs. The same speech also was applied by king James to Coke, with respect to his subtleties of law, that throw him which way we would, he could still like a cat light upon his legs. JOHNSON.

Line 494. *Why does he ask him of me?*] This is nature. Every man is on such occasions more willing to hear his neighbour's character than his own. JOHNSON.

Line 577. *When saucy trusting of the cozen'd thoughts, Defiles the pitchy night!*] *Saucy* may very properly signify *luxurious*, and by consequence *lascivious*. JOHNSON.

Line 587. *But with the word, the time will bring on summer, &c.*] *With the word*, i. e. in an instant of time.

WARBURTON.

The meaning of this observation is, that as *briars* have *sweetness* with their *prickles*, so shall these *troubles* be recompensed with joy. JOHNSON.

Line 591. — *the fines* —] i. e. the *finis*, or *end*.

Line 594. — *whose villainous saffron would have made all the unbak'd and doughty youth of a nation in his colour:*] This alludes to a fantastic fashion, then much followed, of using *yellow starch* for their bands and ruffs. WARBURTON.

Line 600. *I would I had not known him!*] This dialogue serves to connect the incidents of Parolles with the main plan of the play.

JOHNSON.

Line 640. *I am a woodland fellow, sir, &c.*] Shakspeare is but rarely guilty of such impious trash. And it is observable, that then he always puts that into the mouth of his *fools*, which is now grown the characteristic of the *fine gentleman*.

WARBURTON.

Line 695. — carbonadoed —] i. e. *Scotched* like a piece of meat for the gridiron.

STEEVENS

ACT V.

Line 7 *Enter a gentle Astringer.*] Perhaps a *gentle stranger*, i. e. a stranger of gentle condition, a gentleman.

STEEVENS.

Line 40. *Our means will make us means.*] Shakspeare delights much in this kind of reduplication, sometimes so as to obscure his meaning. Helena says, *they will follow with such speed as the means which they have will give them ability to exert*.

JOHNSON.

Line 70. — *I do pity his distress in my smiles of comfort.*] The meaning is, I testify my pity for his distress, by encouraging him with a gracious smile.

HEATH.

Line 102. — *you shall eat;*] Parolles has many of the lineaments of Falstaff, and seems to be the character which Shakspeare delighted to draw, a fellow that had more wit than virtue. Though justice required that he should be detected and exposed, yet his *vices sit so fit in him* that he is not at last suffered to starve.

JOHNSON.

Line 104. — *esteem* —] *Esteem* is here *reckoning or estimate*. Since the loss of *Helen* with her *virtues and qualifications*, our *account* is *sunk*; what we have to *reckon* ourselves king of, is much *poorer* than before

JOHNSON.

Line 110. ——— *blaze of youth,*] In the old copy *blade*.

In the *spring of early life*, when the man is yet *green*; *oil* and *fire* suit but ill with *blade*, and therefore Dr. Warburton reads, *blaze of youth*. JOHNSON.

Line 129. ——— *The first view shall kill*

All repetition:] The first interview shall put an end to all recollection of the past. Shakspeare is now hastening to the end of the play, finds his matter sufficient to fill up his remaining scenes, and therefore, as on other such occasions, contracts his dialogue and precipitates his action. Decency required that Bertram's double crime of cruelty and disobedience, joined likewise with some hypocrisy, should raise more resentment; and that though his mother might easily forgive him, his king should more pertinaciously vindicate his own authority and Helen's merit: of all this Shakspeare could not be ignorant, but Shakspeare wanted to conclude his play. JOHNSON.

Line 111. *Our own love waking, &c.] For sleep* I think we should read *slept*. *Love cries* to see what was done while hatred *slept*, and suffered mischief to be done. Or the meaning may be, that *hatred* still *continues to sleep* at ease, while *love* is weeping. JOHNSON.

Line 217. *In Florence was it from a casement thrown me,]* Bertram still continues to have too little virtue to deserve Helen. He did not know indeed that it was Helen's ring, but he knew that he had it not from a window. JOHNSON.

Line 219. ——— *noble she was, and thought*

I stood ingag'd:] The meaning is, when she saw me receive the ring, she thought me engaged to her.

JOHNSON.

Line 226. *Plutus himself,*

That knows the tinct, and multiplying medicine,] Plutus the grand alchemist, who knows the *tincture* which confers the properties of gold upon base metals, and the

matter by which gold is multiplied, by which a small quantity of gold is made to communicate its qualities to a large mass of metal.

In the reign of Henry the fourth a law was made to forbid all men thenceforth to multiply gold, or use any craft of multiplication. Of which law Mr. Boyle, when he was warm with the hope of transmutation, procured a repeal.

JOHNSON.

Line 230. — Then if you know

That you are well acquainted with yourself,

Confess 't was hers ;] The true meaning of this strange expression is, *If you know that your faculties are so sound, as that you have the proper consciousness of your own actions,* and are able to recollect and relate what you have done, tell me, &c.,

JOHNSON.

Line 248. *My fore-past proofs, how'er the matter fall,*

Shall tax my fears of little vanity,

Having vainly fear'd too little.] The proofs which I have already had, are sufficient to shew that my fears were not vain and irrational. I have rather been hitherto more easy than I ought, and have unreasonably had too little fear

JOHNSON.

Line 260. *Who hath for four or five removes, come short, &c.]*

Removes are journeys or post-stages.

JOHNSON.

Line 296. — shall cease,] i. e. de cease, die. So in King Lear—" Fall and cease."

STEEVENS.

Line 333. *Whose high respect, and rich validity,]* *Validity* is a very bad word for *value*, which yet I think is its meaning, unless it be considered as making a contract valid.

JOHNSON.

Validity certainly means value.

STEEVENS.

Line 359. — all impediments in fancy's course

Are motives of more fancy ;] *Every thing that obstructs love is an occasion by which love is heightened. And, to*

conclude, her solicitation concurring with her fashionable appearance, she got the ring.

I am not certain that I have attained the true meaning of the word *modern*, which, perhaps, signifies rather *meanly pretty*.
JOHNSON.

Line 460. *He knows himself, &c.*] This dialogue is too long, since the audience already knew the whole transaction; nor is there any reason for puzzling the king and playing with his passions; but it was much easier than to make a pathetic interview between Helen and her husband, her mother, and the king.
JOHNSON.

Line 465. ——— exorcist ———] This word is used not very properly for *enchanter*.
JOHNSON.

END OF THE ANNOTATIONS ON ALL'S WELL THAT ENDS WELL.

ANNOTATIONS

ON

THE TAMING OF THE SHREW.

INDUCTION.

LINE 1. *I'll pheeze you,*] To *pheeze* or *seaze*, is to separate a twist into single threads. In the figurative sense it may well enough be taken, like *teaze* or *toze*, for to *harass*, to *plague*. Perhaps *I'll pheeze you*, may be equivalent to *I'll comb your head*, a phrase vulgarly used by persons of Sly's character on like occasions.

JOHNSON.

Line 2. —no rogues :] That is, *vagrants*, no mean fellows, but gentlemen.

JOHNSON.

Line 5. —*paucas pallabris* :] Sly, as an ignorant fellow, is purposely made to aim at languages out of his knowledge, and knock the words out of joint. The Spaniards say, *pocas palabras*, i. e. few words: as they do likewise, *Cessa*, i. e. be quiet.

THEOBALD.

Line 7. —*you have burst* ?] To *burst* and to *break* were anciently synonymous. Falstaff says—that John of Gaunt *burst* Shallow's head for crowding in among the marshal's men.

STEEVENS.

Line 11. —*I must go fetch the thirdborough.*] In the old copies *headborough*, i. e. a *constable*; of what class it is use-

less to demonstrate, though the commentators have taken great pains to ascertain.

Line 18. *Brach Merriman,—the poor cur is emboss'd,*] Here, says Pope, *brach* signifies a degenerate hound : but Edwards explains it a hound in general.

The meaning of the latter part of the paragraph seems to be, "I am so little skilled in hunting, that I can hardly tell whether a bitch be a bitch or not ; my judgment goes no further, than just to direct me to call either dog or bitch by their general name—Hound." WARTON.

Line 71. *And, when he says he is,—say, that he dreams,
For he is nothing but a mighty lord.*] Sir T. HAMMER thinks that Shakspeare wrote,

"And when he says he's poor—, say, that he dreams."
The dignity of a lord is then significantly opposed to the poverty which it would be natural for him to acknowledge. STEEVENS.

Line 75. —modesty.] By *modesty* is meant *moderation*, without suffering our merriment to break into an excess. JOHNSON.

Line 91. —to accept our duty.] It was in those times the custom of players to travel in companies, and offer their service at great houses. JOHNSON.

Line 97. *I think, 't was Soto—*] I take our author here to be paying a compliment to Beaumont and Fletcher's *Women pleas'd*, in which comedy there is the character of *Soto*, who is a farmer's son, and a very facetious serving-man. Mr. Rowe and Mr. Pope prefix the name of *Sim* to the line here spoken ; but the first folio has it *Sincklow* ; which, no doubt, was the name of one of the players here introduced, and who had played the part of *Soto* with applause. THEOBALD.

ACT I.] THE TAMING OF THE SHREW.

3

Line 137. *An onion* —] It is not unlikely that the *onion* was an expedient used by the actors of interludes.

JOHNSON.

So in *Anthony and Cleopatra*:

The tears live in an onion that should water

This sorrow.

STEEVENS.

Line 171. —of Burton-heath;—*Marian Hacket, the fat ale-wife of Wincot.*] I suspect we should read *Barton-heath*. *Barton* and *Woodmancot*, or, as it is vulgarly pronounced, *Woncot*, are both of them in Glostershire, near the residence of Shakspeare's old enemy, Justice Shallow. Very probably too, this fat ale-wife might be a real character.

STEEVENS.

Line 178. —*I am not bestraught* :] i. e. *mad*.

— 248. —*lect*,] As the *Court lect*, or courts of the manor.

JOHNSON.

Line 307. *Is not a commonty, a Christmas gambol, or a tumbling trick?*] Thus the old copies; the modern ones read, *It is not a commodity, &c. Commonty for comedy, &c.*

STEEVENS.

ACT I.

Line 9. —ingenious—] I rather think it was written *ingenuous studies*, but of this and a thousand such observations there is little certainty.

JOHNSON.

Line 18. *Virtue, and that part of philosophy*—] Sir Thomas Hanmer, and after him Dr. Warburton, read *to virtue*; but formerly *ply* and *apply* were indifferently used, as *to ply* or *apply* his studies.

JOHNSON.

Line 32. —*Aristotle's checks*,] are, I suppose, the harsh rules of Aristotle.

STEEVENS.

Line 80. *A pretty peat*!] *Peat* or *pet* is a word of endearment from *petit*, *little*, as if it meant pretty little darling.

JOHNSON

Line 88. —so strange?] That is, so odd, so different from others in your conduct. JOHNSON.

Line 101. —cunning men,] *Cunning* had not yet lost its original signification of *knowing, learned*, as may be observed in the translation of the Bible. JOHNSON.

Line 116. —*I will wish him to her father.*] *Wish* means to recommend.

Line 144. *Happy man be his dole!*] A proverb, signifying, may his lot be happy.

Line 167. Redime, &c.] Our author had this line from Lilly, which I mention, that it may not be brought as an argument of his learning. JOHNSON.

Line 170. —longly—] Probably it means *longingly*.

— 208. Basta:] i. e. *'tis enough*; Italian and Spanish. STEEVENS.

— 213. —port,] *Port*, is *figure, show, appearance*.

JOHNSON.

— 308. —*what he 'leges in Latin.*] i. e. I suppose, what he *alleges* in Latin. Petruchio has been just speaking Italian to Hortensio, which Grumio mistakes for the other language. STEEVENS.

Line 328. *Where small experience grows. But, in a few,*] *In a few* means the same as *in short, in few words*. JOHNSON.

Line 345. (*as wealth is burthen of my wooing dance.*) The *burthen of a dance* is an expression which I have never heard; the *burthen of his wooing song* had been more proper.

JOHNSON.

Line 346. *Be she as foul as Florentins' love,*] Dr. Farmer supposes this alludes to the story of a *Florentine*, which is to be found in the Thousand notable Things of Thomas Lupton.

Line 389. —*an' he begin once, he 'll rail in his rope-tricks.*] Rhetorick (as Hamner reads) agrees very well with *figure* in the succeeding part of the speech, yet I am inclined to believe that *rope-tricks* is the true word. JOHNSON.

ACT II.] THE TAMING OF THE SHREW.

5

In *Romeo and Juliet* Shakspeare uses *ropery* for *roguey*, and therefore certainly wrote *rope-tricks*. STEEVENS.

Line 391. —stand him—] i. e. *oppose him*.

— 392. —that she shall have no more eyes to see withal than a cat.] The humour of this passage I do not understand. This animal is remarkable for the keenness of its sight.

STEEVENS.

It may mean, that he shall swell up her eyes with blows, till she shall seem to peep with a contracted pupil like a cat in the light.

JOHNSON.

Line 412. *Well seen in musick,*] i. e. *well skilled*.

— 496. —with bugs.] i. e. with *bug-bears*.

So in *Cymbeline*,

———— are become

The mortal bugs o' th' field.

STEEVENS.

Line 571. *Please you, we may contrive this afternoon,*] The word *contrive* is used in the same sense of *spending* or *wearing out* in the *Palace of Pleasure*,

JOHNSON.

ACT II.

Line 18. —to keep you fair.] I wish to read, *To keep you fine*. But either word may serve.

JOHNSON.

Line 28. —hilding—] The word *hilding* or *hinderling*, is a *low wretch*; it is applied to Catherine for the coarseness of her behaviour.

JOHNSON.

Line 109. —this small packet of Greek and Latin books:] It may be here noticed, that in the time of queen Elizabeth, the education of young ladies was not confined like the present, but they were instructed in the learned languages; of which, repeated examples are to be found in the *Biographical Dictionary of Women*.

Line 165. —her frets,] A *fret* is the *stop* of a musical instrument, by which the vibration is regulated.

JOHNSON.

Line 190. *As morning roses newly wash'd with dew :*] See a similar image in Milton's *Allegro*,

" *And fresh-blown roses wash'd in dew.*"

Line 219. *A joint-stool.*] This is a proverbial expression,

" *Cry you mercy, I took you for a join'd stool.*"

See Ray's Collection.

STEEVENS.

Line 232. *Ay, for a turtle ; as he takes a buzzard.*] Perhaps we may read better,

Ay, for a turtle ; and he takes a buzzard.

" That is, he may take me for a turtle, and he shall find me a hawk.

Line 256. — *a craven.*] i. e. a coward, a recreant.

— 351. — *'tis a world to see,*] A rustic expression, meaning it is wonderful or curious to see.

Line 353. *A meacock wretch—*] i. e. a cowardly creature.

— 381. *But thine doth fry.*] The same thought occurs in *A Woman never Vex'd*,

" *My old dry wood shall make a lusty bonfire, when thy green chips lie hissing in the chimney-corner.*"

STEEVENS.

Line 395. — *counterpoints.*] i. e. *counterpanes* formerly composed of patch-work, and sometimes esteemed of great value.

Line 446. — *young gamester.*] *Gamester* here means a frolicksome fellow, not one addicted to gambling.

Line 451. *Yet I have faced it with a card of ten.*] That is, with the highest card, in the old simple games of our ancestors. So that this became a proverbial expression. So Skelton.

Fyrst pycke a quarrel, and fall out with him then,

And so outface him with a card of ten. WARBURTON.

As we are on the subject of cards, it may not be amiss to take notice of a common blunder relative to their names. We call the king, queen, and knave, court-cards, whereas they

were anciently denominated *coats*, or *coat-cards*, from their *coats* or dresses.

STEEVENS.

ACT III.

Line 1. It appears to have been customary during the earlier representation of theatrical pieces to call up the *fool* (who was always considered as a necessary and important appendage to the company) to entertain the audience between the acts; and the fool, being the favourite of the vulgar, or, as we now phrase it, the upper gallery, was naturally expected.

Line 18. —no breeching *scholar*—] i. e. no *school-boy* liable to correction on the posteriors.

Line 36. —pantaloon.] The *old cully* in Italian farces

JOHNSON.

—53. *Pedascule*,] He would have said *Didascale*, but thinking this too honourable, he coins the word *Pedascule*, in imitation of it, from *pedant*.

WARBURTON.

Line 67. —but *I be deceived*,] i. e. unless I be deceived.

Line 112. —full of spleen;] That is, full of *humour*, *caprice*, and *inconstancy*.

JOHNSON.

Line 148. *A pair of boots—one buckled, another laced; an old rusty sword ta'en out of the town armory, with a broken hilt, and chapeless; with two broken points.*] How a sword should have *two broken points*, I cannot tell. There is, I think, a transposition caused by the seeming relation of *point* to *sword*. I read, *a pair of boots, one buckled, another laced with two broken points; an old rusty sword—with a broken hilt, and chapeless*.

JOHNSON.

Line 148. —that have been *candle-cases*.] That is, I suppose, boots long left off, and after having been converted into cases to hold the ends of candles, returning to their first office.

STEEVENS.

Line 155. — *infected with the fashions, — past cure of the fives.*] *Fashions.* So called in the west of England, but by the best writers on farriery, *farcins*, or *farcy*.

Fives. So called in the west: *vives* elsewhere, and *avives* by the French; a distemper in horses, little differing from the strangles. GREY.

Line. 163. — *a crupper of velure,*] *Velure* from *velours*, French, is *velvet*.

Line 169. — *stock—*] means *stocking*.

— 171 — *An old hat, and the humour of forty fancies prick'd in't for a feather:*] This was some ballad or drollery of that time, which the poet here ridicules, by making Petruchio prick it up in his foot-boy's old hat for a feather.

WARBURTON.

Line 213. — *to digress;*] *To deviate* from any promise.

JOHNSON.

— 281. — *quaff'd off the muscadel,*] It appears from this passage, and another called *The History of the two Maids of Moreclucke*, a comedy, by Robert Armin, 1609, that it was the custom to drink wine immediately after the marriage ceremony. STEEVENS.

Line 346. — *my horse, my ox, my ass,*] An allusion to the tenth commandment.

ACT IV.

Line 3. — *was ever man so ray'd?*] It means *beuray'd*, i. e. *made dirty*.

So Spenser, b. iii. cant. 8. st. 32.

The whiles the piteous lady up did rise,

Ruffled and foully ray'd with filthy soil.

TOLLET.

Line 26. *Away, you three-inch fool!*] i. e. with a *skull three inches thick*, a phrase taken from the thicker sort of planks.

WARBURTON.

Line 27. —*why, thy horn is a foot ; and so long am I, at
he least.*] The meaning is that he had made Curtis a cuckold.

WARBURTON.

Line 41. —*Jack-boy ! ho boy !*] Fragment of an old ballad.

WARBURTON.

Line 49. —*Be the jacks fair within, the jills fair without,*] i. e. Are the drinking vessels clean, and the maid servants dress'd ?

WARBURTON.

Line 50. —*the carpets laid,*] In Shakspeare's time, instead of *table-cloths*, *carpets* were used—and the floors were covered with rushes.

Line 74. —*bemolled ;*] i. e. *bemired*.

— 80. —*was burst ;*] *Burst* means *broken*.

— 90. —*garters of an indifferent knit :*] What is the sense of this I know not, unless it means, that their *garters* should be *fellows ; indifferent*, or *not different*, one from the other.

JOHNSON.

Line 134. —*no link to colour Peter's hat,*] A *link* is a *torch of pitch*. Greene, in his *Mihil Mumchance*, says— "This cozenage is used likewise in selling olde hats found upon dunghills instead of newe, blackt over with the smoake of
" *an olde linke*."

STEEVENS.

Line 145. —*Soud, soud, &c.*] That is, *sweet, sweet*. *Soot*, and sometimes *sooth*, is *sweet*. So in Milton, to *sing soothly*, is, to sing sweetly.

JOHNSON.

Line 149. *It was the friar of orders grey.*] Dispersed through Shakspeare's plays are many little fragments of ancient ballads, the entire copies of which cannot now be recovered. Many of these being of the most beautiful and pathetic simplicity, Dr. Percy has selected some of them, and connected them together with a few supplemental stanzas.

STEEVENS.

Line 156. *And bid my cousin Ferdinand come hither.*] This *cousin Ferdinand*, who does not make his personal appearance on the scene, is mentioned, I suppose, for no other reason

than to give Catharine a hint, that he could keep even his own relations in order, and make them obedient as his spaniel to his commands.

STEEVENS.

Line 161. *Come, Kate, and wash,*] It was the custom in Shakspeare's time, and a long time before, to *wash* the hands at dinner and supper, before and after. If they ate with their fingers, as Mr. Steevens observes, it certainly was highly necessary.

Line 206. —*to man my haggard,*] A *haggard* is a *wild hawk*; to *man* a hawk is to *tame* her.

JOHNSON.

Line 249. —*cullion*:] A term of contempt.

— 299. *Master, a mercatantè, or a pedant.*] The old editions read *marcantant*. The Italian word *mercantante* is frequently used in the old plays for a *merchant*, and therefore I have made no scruple of placing it here. STEEVENS.

A *pedant* was a name synonymous to *schoolmaster*, or *teacher of languages*.

Line 301. —*surely like a father.*] I know not what he is, says the speaker, however this is certain, he has the gait and countenance of a *fatherly* man.

WARBURTON.

Line 356. *To pass assurance*—] To *pass assurance* has the same meaning as the *assignment* of a *conveyance*, or of a *deed*.

Line 359. *Go with me, &c.*] There is an old comedy called *Supposes*, translated from Ariosto, by George Gascoigne. Thence Shakspeare borrowed this part of the plot, (as well as some of the phraseology) though Theobald pronounces it his own invention. There likewise he found the quaint name of Petruchio. My young master and his man exchange habits, and persuade a *Scenæse*, as he is called, to personate *the father*, exactly as in this play, by the pretended danger of his coming from *Sienna* to *Ferrara*, contrary to the order of the government:

FARMER.

Line 422. —*farthingales, and things*;) Though *things* is a poor word, yet I have no better, and perhaps the author.

had not another that would rhyme. I once thought to transpose the words *rings* and *things*, but it would make little improvement. JOHNSON.

Line 428. *Come, tailor, let us see these ornaments ;]* In Shakspeare's time, mantua-making was more the occupation of men than women.

Line 460. —censer—] *Censers*, in barber's shops, are now disused, but they may easily be imagined to have been vessels which, for the emission of the smoke, were cut with great number and varieties of interstices. JOHNSON.

Line 481. *Thou thimble,]* The taylor's trade having an appearance of effeminacy, has always been, among the rugged English, liable to sarcasms and contempt. JOHNSON.

Line 486. —bemetee thee—] Means *be-measure* thee.

— 498. —braved *many men ;]* To *brave* was to dress with some degree of elegance.

Line 512. —a *small compassed cape ;]* A *compassed cape* is a *round cape*. To *compass* is to *come round*. JOHNSON.

Line 525. —*thy mete-yard,]* i. e. *thy measuring-yard*.

STEEVENS.

Line 575. —but *I be deceived,]* But here signifies (as in a late instance) *unless*.

Line 620. *And pass my daughter, &c.]* To *pass* has the same meaning as the note in Act iv. Sc. ii. of this play.

ACT V.

Line 5. —and then come back to my master as soon as I can.] The editions all agree in the reading *mistress*: but what mistress was Biondello to come back to? he must certainly mean ; “ Nay, faith, sir, I must see you in the church ; and “ then for fear I should be wanted, I’ll run back to wait on “ Tranio, who at present personates you, and whom there- “ fore I at present acknowledge for my master.”

THEOBALD.

Line 63. —a copatain *hat*,] Is, I believe, a hat with a conical crown, such as was anciently worn by well dressed men.

JOHNSON.

Line 74. —a *sail-maker in Bergamo*.] Chapman has a parallel passage in his *Widow's Tears*, a comedy, 1612.

" —he draws the thread of his descent from Leda's distaff, when 'tis well known his grandsire cried coney-skins " in Sparta."

STEEVENS.

Line 95. —coney-catched—] i. e. *defrauded*.

— 118. *Here's packing*,] i. e. *confederacy*.

— 142. *My cake is dough*.] This is a proverbial expression which I met with in the old interlude of *Tom Tyler and his Wife*, 1598.

" Alas poor Tom, *his cake is dough*."

STEEVENS.

Line 165. *My banquet*—] A *banquet* was the same as our *dessert*, and not a *feast*.

Line 221. —swift,] besides the original sense of *speedy in motion*, signified *witty, quick witted*. So in *As You Like It*, the Duke says of the Clown, *He is very swift and sententious*. *Quick* is now used in almost the same sense as *nimble* was in the age after that of our author. Heylin says of Hales, that *he had known Laud for a nimble disputant*.

JOHNSON.

Line 361. *Then vain your stomachs*,] i. e. lower your resentments.

STEEVENS.

Line 374. —*though you hit the white*;] To *hit the white* is a phrase borrowed from archery: the mark was commonly *white*. Here it alludes to the name *Bianca*, or *white*.

JOHNSON.

END OF THE ANNOTATIONS ON THE TAMING OF THE SHREW.

ANNOTATIONS

ON

THE WINTER'S TALE.

ACT I.

LINE 18. —our entertainment, &c.] Though we cannot give you equal entertainment, yet the consciousness of our good-will shall justify us. JOHNSON.

Line 28. —royally attorned,] Nobly supplied by substitution of embassies, &c. JOHNSON.

Line 40. —physicks the subject,] Affords a cordial to the state; has the power of assuaging the sense of misery.

JOHNSON.

Line 63. —sneaping winds—] i. e. nipping.

— 90. —this satisfaction—] We had satisfactory accounts yesterday of the state of Bohemia. JOHNSON.

Line 102. —behind the gest—] In the time of royal progresses, the king's stages, as we may see by the journals of them in the herald's office, were called his *gests*; from the old French word *giste*, *diversorium*. WARBURTON.

Line 103. —yet good deed,] signifies indeed, in very deed, as Shakspeare in another place expresses it.

STEEVENS.

Line 144. —the imposition clear'd,
Hereditary ours:] i. e. setting aside *original*
sin; bating the *imposition* from the offence of our first
 parents, we might have boldly protested our innocence to
 heaven. WARBURTON.

Line 153. Grace to boot!

Of this make no conclusion; lest you say, &c.]
 each part of this observation the queen answers in order.
 To that of *temptations* she replies, 'Grace to boot?' i. e. though
 temptations have grown up, yet I hope grace too has kept
 pace with them. *Grace to boot*, was a proverbial expression
 on these occasions. WARBURTON.

Line 185. *And clap thyself my love;*] She open'd her hand,
 to *clap* the palm of it into his, as people do when they con-
 firm a bargain. Hence the phrase—to *clap up a bargain*, i. e.
 make one with no other ceremony than the junction of
 hands. STEEVENS.

Line 202. *The mort o' the deer;*] A lesson upon the horn
 at the death of the deer. THEOBALD.

Line 206. *I'fecks!*] Now pronounced *I'fegs*—in faith.

— 207. —bawcock.] *Bawcock* is a fine fellow.

— 210. *We must be neat;*] *Leontes*, seeing his son's
 nose smutted, cries *we must be neat*, then recollecting that
neat is the term for horned cattle, he says, *not neat, but cleanly*.

JOHNSON.

Line 212. —*still virginalling*—] Still playing with her
 fingers, as a girl playing on the *virginals*. JOHNSON.

A *virginal*, as I am informed, is a very small kind of spin-
 net. Queen Elizabeth's *virginal book* is yet in being, and
 many of the lessons in it have proved so difficult, as to baffle
 our most expert players on the harpsichord. STEEVENS.

Line 223. *No bourn*—] *Bourn* is limit, boundary.

— 225. —*welkin-eye*:] *Blue eye*; an eye of the same
 colour with the *welkin*, or *sky*. JOHNSON.

Line 255. *Will you take eggs for money?*] This seems to be a proverbial expression, used when a man sees himself wronged and makes no resistance. Its original, or precise meaning, I cannot find, but I believe it means, will you be a *cuckold* for hire. The cuckow is reported to lay her eggs in another bird's nest; he therefore that has eggs laid in his nest, is said to be *cucullatus*, *cuckow'd*, or *cuckold*. JOHNSON.

Line 357. —*hoxes honesty behind,*] To *hox*, is to *hough*, to cut the hamstrings.

Line 448. *I have lov'd thee, &c.*] Camillo, desirous to defend the queen, and willing to secure credit to his apology, begins, by telling the king that *he has loved him*, is about to give instances of his love, and to infer from them his present zeal, when he is interrupted. JOHNSON.

Line 554. *I am appointed Him to murder you.*] i. e. I am the person appointed to murder you. STEEVENS.

Line 561. *To vice you to't,*] The *vice* is an instrument well known; its operation is to hold things together. So the bailliff speaking of Falstaff, "*If he come but within my vice,*" &c. STEEVENS.

Line 571: *Swear his thought over*

By each particular star in Heaven, &c.] May, perhaps mean, *overwear his present persuasion*, that is, endeavour to overcome his opinion, by swearing oaths numerous as the stars. JOHNSON.

Line 608. *Good expedition be my friend, and comfort*

The gracious queen, part of his theme, but nothing Of his ill-ta'en suspicion!] Jealousy is a passion compounded of love and suspicion, this passion is the *theme* or subject of the king's thoughts.—Polixenes, perhaps, wishes the queen, for her comfort, so much of that *theme* or subject as is good, but deprecates that which causes misery. May part of the king's present sentiments comfort the queen, but away with his suspicion. JOHNSON.

ACT II.

Line 58. *Alack, for lesser knowledge !]* That is, *O that my knowledge were less.* JOHNSON.

Line 190. —land-damn him ;] *Land-damn* is probably one of those words which caprice brought into fashion, and which, after a short time, reason and grammar drove irrecoverably away. It perhaps meant no more than I will rid the country of him ; condemn him to quit the land. JOHNSON.

Line 197. *And I had rather glib myself, &c.]* For *glib* I think we should read *lib*, which in the northern language, is the same with *geld*. GREY.

Though *lib* may probably be the right word, yet *glib* is at this time current in many counties, where they say—to *glib* a bear, to *glib* a horse. STEEVENS.

Line 251. *Last that the treachery of the two, &c.]* He has before declared, that there is a plot against his life and crown, and that Hermione is *federary* with Polixenes and Camillo. JOHNSON.

Line 294. *These dangerous, unsafe lunes o' the king !]* There is a mode of expression with the French—*Il y a de la lune* : i. e. He has got the moon in his head ; he is frantick. THEOBALD.

Line 343. ———out of the blank
And level of my brain,] Beyond the aim of any attempt that I can make against him. *Blank* and *level* are terms of archery. JOHNSON.

Line 424. *A mankind witch !]* A *mankind* woman, is yet used in the midland counties, for a woman violent, ferocious, and mischievous. It has the same sense in this passage. Witches are supposed to be *mankind*, to put off the softness and delicacy of women, therefore Sir Hugh, in the *Merry Wives of Windsor*, says, of a woman suspected to be a witch, that he does not like when a woman has a beard. JOHNSON.

Line 433. —*thou art a woman-tir'd* ;] *Woman-tir'd*, is pecked by a woman. STEEVENS.

Line 436. —*thy crone*.] i. e. thy old worn-out woman. STEEVENS.

— 438 *Unvenerable be thy hands, if thou*

Tak'st up the princess, by that forced baseness—]

Leontes had ordered Antigonus to take up the bastard, Paulina forbids him to touch the princess under that appellation. *Forced is false*, uttered with violence to truth.

JOHNSON.

— 478. *And, lozel*,] A lozel or losel, is a sorry or worthless fellow.

Line 564. —*commend it strangely to some place*.] Commit to some place, as a stranger, without more provision.

JOHNSON.

ACT III.

Line 2. *Fertile the isle* ;] But the temple of Apollo at Delphi was not in an island, but in *Phocis*, on the continent. Either Shakspeare, or his editors, had their heads running on Delos, an island of the Cyclades. If it was the editor's blunder, then Shakspeare wrote, *Fertile the soil*,—which is more elegant too, than the present reading. WARBURTON.

Shakspeare is little careful of geography. There is no need of this emendation in a play of which the whole plot depends upon a geographical error, by which Bohemia is supposed to be a maritime country. JOHNSON.

Line 5. *For most it caught me*,] *It* may relate to the whole spectacle. JOHNSON.

Line 47. —*pretence*—] Is, in this place, taken for a scheme laid, a design formed ; to pretend means to design, in the *Genl. of Verona*. JOHNSON.

Line 73. —*I would spare* :] To spare any thing is to let it go, to quit the possession of it. JOHNSON.

Line 84. *I ne'er heard yet,
That any of these bolder vices wanted,
Less impudence to gainsay what they did,
Than to perform it first.]* It is apparent that ac-

According to the proper, at least according to the present use of words, *less* should be *more*, or *wanted* should be *had*. But Shakspeare is very uncertain in his use of negatives. It may be necessary once to observe, that in our language two negatives did not originally affirm, but strengthen the negation. This mode of speech was in time changed, but as the change was made in opposition to long custom, it proceeded gradually, and uniformity was not obtained but through an intermediate confusion.

JOHNSON.

Line 114. *My life stands in the level of your dreams,]* To be in the level is by a metaphor from archery to be within the reach.

JOHNSON.

Line 135. *Starr'd most unluckily,]* i. e. born under an inauspicious planet.

STEEVENS.

Line 220. *Does my deeds make the blacker !]* This vehement retraction of Leontes, accompanied with the confession of more crimes than he was suspected of, is agreeable to our daily experience of the vicissitudes of violent tempers, and the eruptions of minds oppressed with guilt.

JOHNSON.

Line 243. —*though a devil*

Would have shed water out of fire, ere don't :] i. e. a devil would have shed tears of pity o'er the damn'd ere he would have committed such an action.

STEEVENS.

Line 275. *I am sorry for't :]* This is another instance of the sudden changes incident to vehement and ungovernable minds.

JOHNSON.

Line 303. *Thou art perfect then,]* *Perfect* is often used by Shakspeare for *certain*, *well assured*, or *well informed*.

JOHNSON.

Line 366. *A savage clamour ?]* This clamour was the cry

of the dogs and hunters ; then seeing the bear, he cries, *this is the chace*, or, the *animal pursued*. JOHNSON.

Line 409. — *flap-dragoned it :*] i. e. *swallowed it*.

— 427. — *a bearing-cloth—*] A *bearing-cloth* is the fine *mantle* or *cloth* with which a child is usually covered when it is carried to the church to be baptised. PERCY

Line 430. — *some changeling :*] i. e. some child left behind by the fairies, in the room of one which they had stolen. STEEVENS.

Line 442. — *they are never curst, but when they are hungry :*] *Curst* signifies *malicious*, or *mischievous*.

ACT IV.

Line 7. — *and leave the growth untried*

Of that wide gap ;] *The growth of the wide gap*, is somewhat irregular ; but he means *the growth*, or progression of the time which filled up the *gap* of the story between Perdita's birth and her sixteenth year. *To leave this growth untried*, is *to leave the passages of the intermediate years unnoted and unexamined*. JOHNSON.

Line 8. — *since it is in my power, &c.*] The reasoning of *Time* is not very clear ; he seems to mean, that he who has broke so many laws may now break another ; that he who introduced every thing, may introduce Perdita on her sixteenth year ; and he intreats that he may pass as of old, before any *order* or *succession* of objects, ancient or modern, distinguished his periods. JOHNSON.

Line 31. *Is the argument of time :*] *Argument* is the same with *subject*. JOHNSON.

Line 68. — *but I have, missingly noted,*] *Missingly* noted, means, I have observed him at *intervals*, not constantly or regularly, but occasionally. STEEVENS.

Line 85. *But, I fear the angle—*] *Angle* in this place means a *fishing-rod*, which he represents as drawing his son like a fish away. STEEVENS

Line 87. —*some question*—] i. e. *some debate, some talk.*

Line 99. *For the red blood reigns in the winter's pale.*] i. e. the red or *spring* blood now holds dominion o'er those parts lately henumbed by winter.

Line 102. —*pugging tooth*—] Sir T. Hanmer, and after him Dr. Warburton, read, *prugging* tooth. It is certain that *pugging* is not now understood. But Dr. Thirlby observes, that this is the cant of gypsies. JOHNSON.

Line 106. —*my aunts*,] *Aunt* appears to have been at this time a cant word for a *baud*. STEEVENS.

Line 109. —*wore* three pile ;] *three-pile* was the old name for *rich velvet*.

Line 121. —*With die and drab, I purchased this caparison* ;] i. e. with *gaming* and *whoring*, I brought myself to this *shabby dress*. PERCY.

Line 122. —*my revenue is the silly cheat* :] *Silly* is used by the writers of our author's time, for *simple, low, mean* ; and in this the humour of the speech consists. I don't aspire to arduous and high things, as *bridewell* or the *gallows* ; I am content with this humble and low way of life, as a *snapper-up of unconsidered trifles*. WARBURTON.

Line 143. *Gallows, and knock, &c.*] The resistance which a highwayman encounters in the fact, and the punishment which he suffers on detection, withhold me from daring robbery, and determine me to the silly cheat and petty theft. JOHNSON.

Line 128. —*tods* ;] A *tod* is twenty-eight pounds of wool. PERCY.

Line 137. —*three-man song-men all*,] i. e. singers of catches in three parts. A *six-man-song* occurs in the *Tournament of Tottenham*. See *The Rel. of Poetry*, vol. ii, p. 24. PERCY.

Line 141. —*warden-pies* ;] *Wardens* are a species of large pears. I believe the name is disused at present. STEEVENS.

Line 184. —with trol-my-dames:] *Trou-madame*, French.
The game of *nine-holes*. WARBURTON.

Line 191. —abide.] To *abide*, here, must signify, to
sojourn, to live for a time without a settled habitation.

JOHNSON.

Line 195. —motion of the prodigal son,] i. e. the *puppet-shew*,
then called *motions*. A term frequently occurring in our author.

WARBURTON.

Line 222. —let me be unrolled, and my name put in the book
of virtue!] Begging gypsies, in the time of our author, were
in gangs and companies, that had something of the shew of
an incorporated body. From this noble society he wishes
he may be *unrolled* if he does not so and so. WARBURTON.

Line 225. —hent the stile-a:] *Hent* is from the verb to
hend, to take hold of, to seize.

Line 236. —your extremes,] That is, your *excesses*, the
extravagance of your praises. JOHNSON.

Line 238. The gracious mark o' the land,] The object of all
men's notice and expectation. JOHNSON.

Line 243. —sworn, I think,
To show myself a glass.] i. e. one would think
that in putting on this habit of a shepherd, you had sworn
to put me out of countenance; for in this, as in a glass, you
shew me how much below yourself you must descend before
you can get upon a level with me. The sentiment is fine,
and expresses all the delicacy, as well as humble modesty
of the character. WARBURTON.

Line 253. —his work, so noble,
Vilely bound up!] It is impossible for any man
to rid his mind of his profession. The authorship of Shak-
speare has supplied him with a metaphor, which rather than
he would lose it, he has put with no great propriety into the
mouth of a country maid. Thinking of his own works, his
mind passed naturally to the binder. I am glad that he has
no hint at an editor. JOHNSON.

Line 318. *Grace, and remembrance,*] *Rue* was called *herb of grace*. *Rosemary* was the emblem of *remembrance*; I know not why, unless because it was carried at funerals.

JOHNSON.

Line 373. ————*violets, dim,*

But sweeter than the lids of Juno's eyes,] I suspect that our author mistakes Juno for Pallas, who was the goddess of blue eyes. Sweeter than an eye-lid is an odd image: but perhaps he uses *sweet* in the general sense, for *delightful*.

JOHNSON.

It was formerly the fashion to kiss the eyes as a mark of extraordinary tenderness. I have somewhere met with an account of the first reception one of our kings gave to his new queen, where he is said to have *kissed her fayre eyes*.

STEEVENS.

Line 399. ————*Each your doing, &c.*] That is, your manner in each act crowns the act.

JOHNSON.

Line 427. ————*we stand, &c.*] That is, we are now on our behaviour.

JOHNSON.

Line 434. ————*a worthy feeding:*] I conceive *feeding* to be a *pasture*, and a *worthy feeding* to be a tract of pasturage not inconsiderable, not unworthy of my daughter's fortune.

JOHNSON.

Line 436. *He looks like sooth:*] *Sooth* is an obsolete word for *truth*.

Line 462. ————*fadings:*] A *dance* so called.

——— 496. ————*poking-sticks of steel,*] The *poking-sticks* were heated in the fire, and made use of to adjust the plaits of ruffs.

STEEVENS.

Line 518. ————*clamour your tongues,*] The phrase is taken from ringing. When bells are at the height, in order to cease them, the repetition of the strokes becomes much quicker than before; this is called *clamouring* them.

WARBURTON.

Line 520. — *A pair of sweet gloves.*] *Sweet or perfumed gloves* are frequently mentioned by Shakspeare, and were very fashionable in the age of Elizabeth, and long afterwards.

WARBURTON.

Line 603. — *bowling,*] *Bowling*, I believe, is here a term for a dance of smooth motion without great exertion of agility.

JOHNSON.

Line 793. — *and by my fancy :*] It must be remembered that *fancy* in this author very often, as in this place, means *see*.

JOHNSON.

Line 863. *Ourselfes to be the slaves of chance,*] *As chance* has driven me to these extremities, so I commit myself to *chance* to be conducted through them.

JOHNSON.

ACT V.

Line 17. *Or, from the all that are, took something good,*] This is a favourite thought; it was bestowed on Miranda and Rosalind before.

JOHNSON.

Line 82. *Should rift—*] i. e. should split.

— 95. *Affront his eye*] To *affront*, is to meet. JOHNSON.

— 198. — *whose daughter*

His tears proclaim'd his parting with her :] This is very ungrammatical and obscure. We may better read,
— *whose daughter*

His tears proclaim'd her parting with her.

The prince first tells that the lady came from *Lybia*, the king interrupting him, says, from *Smalus*; from him, says the prince, *whose tears, at parting, shewed her to be his daughter.*

JOHNSON.

The obscurity arises from want of a proper punctuation. By placing a *comma* after *his*, I think the sense is clear'd.

STEEVENS.

Line 264. *Your choice is not so rich in worth as beauty,*] *Worth* signifies any kind of *worthiness*, and among others that of high descent. The king means that he is sorry the prince's choice is not in other respects as worthy of him as in beauty. JOHNSON.

Line 347. — *with clipping her :*] i. e. *embracing* her.

— 395. — *had he himself eternity,*] *Eternity* means only *immortality*, or that part of eternity which is to come; so we talk of *eternal* renown and *eternal* infamy. *Immortality* may subsist without *divinity*, and therefore the meaning only is, that if Julio could always continue his labours, he would mimic nature. JOHNSON.

Line 463. — *franklins say it,*] *Franklin* is a *freeholder*, or *yeoman*, a man above a *villain*, but not a *gentleman*. JOHNSON.

Line 467. — *tall fellow of thy hands,*] *Tall*, in that time, was the word used for *stout*. JOHNSON.

Line 533. *O patience ;]* That is, *stay a while, be not so eager*. JOHNSON.

— 562. *The fixture of her eye has motion in't,*] The meaning is, that her eye, though *fixed*, as in an earnest gaze, has motion in it. EDWARDS.

Line 644. *You precious winners all ;]* You who by this discovery have *gained* what you desired may join in festivity, in which I, who have lost what never can be recovered, can have no part. JOHNSON.

END OF THE ANNOTATIONS ON THE WINTER'S TALE.

ANNOTATIONS

ON

M A C B E T H.

ACT I.

LINE 11. *Fair is foul, and foul is fair:]* The meaning is, that to us, perverse and malignant as we are, fair is foul, and foul is fair. JOHNSON.

Line 28. *And fortune, on his damned quarrel smiling,]* *Quarrel* was formerly used for *cause*, or for the *occasion of a quarrel*, and is to be found in that sense in Holinshed's account of the story of Macbeth, who, at the creation of the prince of Cumberland, thought, says the historian, that he had a just *quarrel*, to endeavour after the crown. The sense therefore is, *fortune smiling on his execrable cause, &c.*

JOHNSON.
Line 74. — flout the sky,] This poetical image of banners *mocking or beating the air*, as in defiance, is very fine.

Line 80. *with self-comparisons,]* i. e. gave him as good as he brought, shew'd he was his equal. WARBURTON.

Line 103. *Aoint thee, witch!]* In one of the folio editions the reading is *Anoint thee*, in a sense very consistent with the common accounts of witches, who are related to perform many supernatural acts by the means of unguents, and

particularly to fly through the air to the places where they meet at their hellish festivals. In this sense, *Anoint thee, Witch*, will mean, *Away, Witch, to your infernal assembly*. This reading I was inclined to favour, because I had met with the word *aroint* in no other author; till looking into Hearne's Collections I found it in a very old drawing, that he has published, in which St. Patrick is represented visiting hell, and putting the devils into great confusion by his presence, of whom one that is driving the damned before him with a prong, has a label issuing out of his mouth with these words, *Out, out aront*, of which the last is evidently the same with *aroint*, and used in the same sense as in this passage.

JOHNSON.

Line 103. ——— ronyon cries.] i. e. scabby or mangy woman. Fr. *rogneux*, *royne*, scurf. STEEVENS.

Line 106. *And, like a rat without a tail,*] It should be remembered (as it was the belief of the times) that though a witch could assume the form of any animal she pleased, the tail would still be wanting.

The reason given by some of the old writers, for such a deficiency, is, that though the hands and feet, by an easy change, might be converted into the four paws of a beast, there was still no part about a woman which corresponded with the length of tail common to almost all four-footed creatures.

STEEVENS.

Line 118. *He shall live a man forbid:*] *Forbid* implies to *prohibit*, in opposition to the word *bid* in its present sense: it signifies, by the same kind of opposition, to *curse*, when it is derived from the same word in its primitive meaning.

JOHNSON.

Line 120.] *Shall he dwindle, &c.*] This mischief was supposed to be put in execution by means of a waxen figure, which represented the person who was to be consumed by slow degrees.

STEEVENS.

Line 141. *That man may question?*] Are ye any beings with which man is permitted to hold converse, or of which it is lawful to ask questions.

JOHNSON.

Line 150. — *thane of Cawdor*!] In Johnson's 'Tour to the Western Islands of Scotland, we find that one antient tower, with its battlements and winding stairs, of the castle of *Cawdor* still remains, from which Macbeth drew this title.

Line 157. *Are ye fantastical*,] By *fantastical*, he means creatures of *fantasy*, or imagination; the question is, Are these real beings before us, or are we deceived by illusions of fancy?

JOHNSON.

Line 192. — *eaten of the insane root*,] The *insane root* means the root which causes insanity.

Line 207. — *as thick as tale*,] Meaning that the news came as *thick* as a *tale* can travel with the post.

JOHNSON.

Line 327. — *hence to Inverness*,] In Johnson's *Journey to the Western islands of Scotland*, we find that the walls of Macbeth's castle at *Inverness* are yet standing.

Line 391. — *The raven himself is hoarse*,] Dr. Warburton reads, — *The raven himself's not hoarse*,

yet I think the present word may stand. The messenger, says the servant, had hardly breath to make up his message; to which the lady answers mentally, that he may well want breath, such a message would add hoarseness to the raven. That even the bird, whose harsh voice is accustomed to predict calamities, could not croak the entrance of Duncan but in a note of unwonted harshness.

JOHNSON.

Line 457. *We rest your hermits*.] *Hermits for bondsmen*.

WARBURTON.

That is, we as hermits shall always pray for you.

STEEVENS.

Line 551. ——— *who shall bear the guilt
Of our great quell?*] *Quell* is *murder*, *manquellers* being in the old language the term for which *murderers* is now used. JOHNSON.

ACT II.

Line 10. ——— *Merciful powers!
Restrain in me the cursed thoughts, that nature
Gives way to in repose!*] It is apparent from what Banquo says afterwards, that he had been solicited in a dream to do something in consequence of the prophecy of the witches, that his waking senses were shocked at; and Shakspeare has here finely contrasted his character with that of Macbeth. Banquo is praying against being tempted to encourage thoughts of guilt even in his sleep; while Macbeth is hurrying into temptation, and revolving in his mind every scheme, however flagitious, that may assist him to complete his purpose. The one is unwilling to sleep, lest the same phantoms should assail his resolution again, while the other is depriving himself of rest through impatience to commit the murder. STEEVENS.

Line 33. *If you shall cleave to my consent, when 'tis,*] Macbeth expresses his thought with affected obscurity; he does not mention the royalty, though he apparently has it in his mind, *If you shall cleave to my consent*, if you shall concur with me when I determine to accept the crown, *when 'tis*, when that happens which the prediction promises, *it shall make honour for you*. JOHNSON.

Line 62. ——— *Now o'er the one half world
Nature seems dead,*] That is, over our hemisphere all action and motion seemed to have ceased. This image, which is perhaps the most striking that poetry can

produce, has been adopted by Dryden, in his *Conquest of Mexico*:

*All things are hush'd as Nature's self lay dead,
The mountains seem to nod their drowsy head;
The little birds in dreams their songs repeat,
And sleeping flow'rs beneath the night dews sweat.
Even lust and envy sleep!*

These lines, though so well known, I have transcribed, that the contrast between them and this passage of Shakspeare may be more accurately observed.

Night is described by two great poets, but one describes a night of quiet, the other of perturbation. In the night of Dryden, all the disturbers of the world are laid asleep; in that of Shakspeare, nothing but sorcery, lust, and murder, is awake. He that reads Dryden, finds himself lull'd with serenity, and disposed to solitude and contemplation. He that peruses Shakspeare, looks round alarmed, and starts to find himself alone. One is the night of a lover, the other, of a murderer.

JOHNSON.

Line 160. ——— *gild the faces of the grooms withal,*

For it must seem their guilt.] Could Shakspeare possibly mean to play upon the similitude of *gild* and *guilt*?

JOHNSON.

Line 292. *What, in our house?]* This is very fine. Had she been innocent, nothing but the murder itself, and not any of its aggravated circumstances, would naturally have affected her.

WARBURTON.

Line 322. ——— *Here lay Duncan,*

His silver skin lac'd with his golden blood;] It is not improbable, that Shakspeare put these forc'd and unnatural metaphors into the mouth of Macbeth as a mark of artifice and dissimulation, to shew the difference between the studied language of hypocrisy, and the natural outcries of sudden passion. This whole speech, so considered, is a

remarkable instance of judgment, as it consists entirely of antithesis and metaphor.

JOHNSON.

Line 362 *This murderous shaft that 's shot,
Hath not yet lighted;*] The design to fix the murder upon some innocent person has not yet taken effect.

JOHNSON.



ACT III.

Line 78. ——— *the common enemy of man,*] It is always an entertainment to an inquisitive reader, to trace a sentiment to its original source; and therefore, though the term *enemy of man*, applied to the devil, is in itself natural and obvious, yet some may be pleased with being informed, that Shakspeare probably borrowed it from the first lines of the *Destruction of Troy*, a book which he is known to have read. This expression, however, he might have had in many other places. The word *fiend* signifies enemy. — JOHNSON.

Line 103. ——— *Are you so gospell'd,*] Are you of that degree of precise virtue? *Gospeller* was a name of contempt given by the Papists to the Lollards, the puritans of early times, and the precursors of *protestantism*.

JOHNSON.

Line 110. *Shoughs,*] *Shoughs* are probably what we now call *shocks*, demi-wolves, *lyciscæ*; dogs bred between wolves and dogs.

JOHNSON.

Line 111. ——— *the valued file* ———] In this speech the word *file* occurs twice, and seems in both places to have a meaning different from its present use. The expression, *valued file*, evidently means, a list or catalogue of value. A station in the *file*, and not in the worst rank, may mean, a place in the list of manhood, and not in the lowest place. But *file* seems rather to mean in this place, a post of

honour; the first rank, in opposition to the last; a meaning which I have not observed in any other place. JOHNSON.

Line 234. *But who did bid thee join with us?*] The meaning of this abrupt dialogue is this. The *perfect spy*, mentioned by Macbeth in the foregoing scene, has, before they enter upon the stage, given them the directions which were promised at the time of their agreement; yet one of the murderers suborned suspects him of intending to betray them; the other observes, that, by his exact knowledge of *what they were to do*, he appears to be employed by Macbeth, and needs not be mistrusted. JOHNSON.

Line 285. ——— *'Tis better thee without than he within.*] The sense requires that this passage should be read thus:
'Tis better thee without, than him within.

That is, *I am better pleased that the blood of Banquo should be on thy face than in his body.*

The author might mean, *It is better that Banquo's blood were on thy face, than he in this room.* Expressions thus imperfect are common in his works. JOHNSON.

Line 311. ——— *the feast is sold, &c.*] Mr Pope reads *sold*.

The meaning is,—That which is not *given cheerfully* cannot be called a *gift*, it is something that must be paid for.

JOHNSON.

Line 349. *O proper stuff!*] This speech is rather too long for the circumstances in which it is spoken. It had begun better at, *Shame itself!* JOHNSON.

Line 439. *Augurs, and understood relations, &c.*] By the word *relation* is understood the *connection* of effects with causes; to *understand relations* as an *augur*, is to know how these things *relate* to each other, which have no visible combination or dependence. JOHNSON.

ACT IV.

Line 30. *Nose of Turk, and Tartar's lips ;*] These ingredients in all probability owed their introduction to the detestation in which the Saracens were held, on account of the *holy wars*.

STEEVENS.

Line 34. *Add thereto a tiger's chaudron,*] *Chaudron*, i. e. *entrails*.

STEEVENS.

Line 83. *An apparition of an armed head rises.*] The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripp'd from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew them down a bough, and bear it before them to Dunsinane. This observation I have adopted from Mr. Upton.

STEEVENS.

Line 108. ——— *the round*

And top of sovereignty?] This *round* is that part of the crown that encircles the head. The *top* is the ornament that rises above it.

JOHNSON.

Line 134. ——— *eight kings*———] It is reported that Voltaire often laughs at the tragedy of *Macbeth*, for having a legion of ghosts in it. One should imagine he either had not learned English, or had forgot his Latin ; for the spirits of Banquo's line are no more ghosts, than the representations of the Julian race in the *Æneid* ; and there is no ghost but Banquo's throughout the play. *Essay on the Genius and Writings of Shakspeare*.

MR. MONTAGUE.

Line 146. *That two-fold balls and treble sceptres carry:]* This was intended as a compliment to king James the first, who first united the two islands and the three kingdoms

under one head; whose house too was said to be descended from Banquo.

WARBURTON.

Line 225. *Sirrah, your father's dead;*] *Sirrah* was not formerly used as a term of reproach, as at present.

Line 299. *Bestride our downfal'n birthdom:*] The allusion is to a man from whom something valuable is about to be taken by violence, and who, that he may defend it without incumbrance, lays it on the ground, and stands over it with his weapon in his hand. Our *birthdom*, or *birth right*, says he, lies on the ground; let us, like men who are to fight for what is dearest to them, not abandon it, but stand over it and defend it. This is a strong picture of obstinate resolution.

JOHNSON.

Line 322. *Though all things foul, &c.*] The meaning perhaps is this:—*My suspicions cannot injure you, if you be virtuous, by supposing that a traitor may put on your virtuous appearance. I do not say that your virtuous appearance proves you a traitor; for virtue must wear its proper form, though that form be often counterfeited by villany.*

JOHNSON.

Line 531. ——— *see grief,*] A peculiar sorrow; a grief that hath a single owner. The expression is, at least to our ears, very harsh.

JOHNSON.

Line 545. *Were, on the quarry of these murdered deer,*] *Quarry* is a term used both in *hunting* and *falconry*. In either of these diversions it means the *death of the game*. STEEVENS.

Line 560. *He has no children.*] It has been observed by an anonymous critick, that this is not said of Macbeth, who had children, but of Malcolm, who having none, supposes a father can be so easily comforted.

JOHNSON.

Line 564. *At one fell swoop?*] *Swoop* is the fall of a bird of prey upon his quarry.

Line 565. *Dispute it like a man.*] i. e. contend with your present sorrow like a man.

STEEVENS.

ACT V.

Line 90. *Excite the mortified man.*] By the *mortified man*, is meant a *religious*; one who has subdued his passions, is dead to the world, has abandoned it, and all the affairs of it: an *Ascetic*. WARBURTON.

Line 134. — *English epicures.*] The reproach of Epicurism, on which Mr. Theobald has bestowed a note, is nothing more than a natural invective uttered by an inhabitant of a barren country, against those who have more opportunities of luxury. JOHNSON.

Line 144. — *those linen cheeks of thine* — *Are counsellors to fear.*] The meaning is, they infect others who see them with cowardice. WARBURTON.

Line 181. *Cleanse the stuff'd bosom of that perilous stuff.*] Is the reading of the old copy; but for the sake of the ear, which must be shocked by the recurrence of so harsh a word, I would be willing to read, *soul*, were there any authority for the change. STEEVENS.

Line 189. — *cast* — *The water of my land.*] To *cast the water* was the phrase in use for finding out disorders by the inspection of urine. STEEVENS.

Line 227. *What we shall say we have, and what we owe.*] When we are governed by legal kings we shall know the limits of their claim, and shall know what we have of our own, and what they have a right to take from us. STEEVENS.

Line 247. *She should have died hereafter;* — *There would have been a time for such a word, &c.*] I read, — *There would have been a time for — such a world!* — It is a broken speech, in which only part of the thought

is expressed, and may be paraphrased thus: *The queen is dead. Macbeth. Her death should have been deferred to some more peaceful hour; had she lived longer, there would at length have been a time for the honours due to her as a queen, and that respect which I owe her for her fidelity and love. Such is the world—such is the condition of human life, that we always think to-morrow will be happier than to-day, but to-morrow and to-morrow steals o'er us unenjoyed and unregarded, and we still linger in the same expectation to the moment appointed for our end. All these days, which have thus passed away, have sent multitudes of fools to the grave, who were engrossed by the same dream of future felicity, and, when life was departing from them, were, like me, reckoning on to-morrow.*

Such was once my conjecture, but I am now less confident. Macbeth might mean, that there would have been a more convenient time for such a word, for such intelligence, and so fall into the following reflection. We say we send word when we give intelligence.

JOHNSON.

Line 251. *To the last syllable of recorded time;*] *Recorded time* seems to signify the time fixed in the decrees of Heaven for the period of life. The record of futurity is indeed no accurate expression; but as we only know transactions past or present, the language of men affords no term for the volumes of prescience, in which future events may be supposed to be written.

JOHNSON

Line 253. *The way to dusty death.*] Dr. Warburton reads *dusky*.

Dusty is a very natural epithet.

JOHNSON.

The dust of death is an expression used in the 22d *Psal.*

STEVENS.

Line 354. *I bear a charmed life,*] In the days of chivalry, the champions' arms being ceremoniously blessed, each took an oath, that he used no *charmed* weapons. Macbeth, according to the law of arms, or perhaps only in allusion to

this custom, tells Macduff of the security he had in the prediction of the spirit.

STEEVENS.

Line 363. — palter *with us in a double sense* ;] That *shuffle* with ambiguous expressions.

JOHNSON

Line 398. *Had I as many sons as I have hairs,*

I would not wish them to a fairer death :

And so his knell is knoll'd.] This incident is

thus related from Henry of Huntingdon by Camden, in his *Remains*, from which our author probably copied it.

When Seyward, the martial earl of Northumberland, understood that his son, whom he had sent in service against the Scotchmen, was slain, he demanded whether his wounds were in the fore part or hinder part of his body. When it was answered, in the fore part, he replied, "I am right glad ; neither wish I any other death to me or mine."

JOHNSON.

END OF THE ANNOTATIONS ON MACBETH.

ANNOTATIONS ON KING JOHN,

ACT I.

LINE 30. *Be thou, as lightning —*] The simile does not suit well: the lightning indeed appears before the thunder is heard, but the lightning is destructive, and the thunder innocent. JOHNSON.

Line 58. *—— and Philip, his bastard brother.*] Holinshed says, that Richard I. had a natural son named Philip, who killed the viscount De Limoges to revenge the death of his father. STEEVENS.

In expanding the character of the Bastard, Shakspeare seems to have proceeded on the following slight hint in the original play:

“Next them, a bastard of the king’s deceas’d,
“A hardie, wild-head, rough, and venturous.”

MALONE.

Line 98. *He hath a trick of Cœur-de-lion’s face.*] Our author often uses this phrase, and generally in the sense of a peculiar air or cast of countenance or feature. MALONE.

Line 140. *This concludes.*] This is a decisive argument. As your father, if he liked him, could not have been forced to resign him, so, not liking him, he is not at liberty to reject him. JOHNSON.

Line 155. ——— my face so thin,

That in mine ear I durst not stick a rose

Lest men should say, Look where three-farthings goes?

The illusion is to a silver coin of *three-farthings* in the reign of Elizabeth, which had the impression of a *rose* on one side, and being extremely thin was liable to be cracked; hence the humour of the passage.

Line 188. *Madam, by chance, but not by truth; what though?*
I am your grandson, madam, by chance, but not by honesty
—what then? JOHNSON.

Line 190. *Something about, a little from the right, &c.]*
This speech, composed of allusive and proverbial sentences, is obscure. *I am*, says the sprightly knight, *your grandson*, a little *irregularly*, but every man cannot get what he wishes the legal way. He that *dares not go* about his designs *by day*, must *make his motions* in the *night*; *he*, to whom the door is shut, must climb *the window*, or leap *the hatch*. This, however, shall not depress me; for the world never enquires how any man got what he is known to possess, but allows that *to have* is *to have* however it was *caught*, and that he *who wins, shot well*, whatever was his skill, whether the arrow fell near the mark, or *far off* it. JOHNSON.

Line 191. *In at the window, &c.]* These expressions mean, to be *born out of wedlock*. STEEVENS.

Line 210. ——— *Now your traveller,]* It is said in *All's well that ends well*, that *a traveller is a good thing after dinner*. In that age of newly excited curiosity, one of the entertainments at great tables seems to have been the discourse of a traveller. JOHNSON.

Line 214. *My picked man of countries:]* The word *picked* may not refer to the beard, but to the *shoes*, which were once worn of an immoderate length. STEEVENS.

Line 240. *To blow a horn —]* He means, that a woman who travelled about like a post was likely to *horn* her husband. JOHNSON.

Line 253. — *James Gurney.*] Our author found this name in perusing the history of King John, who, not long before his victory at Mirabeau, over the French, headed by young Arthur, seized the lands and castle of *Hug Gurney*, near Butevant, in Normandy.

MALONE.

Line 260. Colbrand—] Colbrand was a Danish giant, whom Guy of Warwick discomfited in the presence of king Athelstan. The combat is very pompously described by Drayton, in his *Polyolbion*.

JOHNSON.

Line 267. *There's toys abroad, &c.*] i. e. idle reports.

STEEVENS.

Line 272. *Knight, knight, good mother* — *Basilico-like*:] Falconbridge's words here carry a concealed piece of satire on a stupid drama of that age, printed in 1599, and called *Soliman and Perseda*. In this piece there is a character of a bragging cowardly knight, called *Basilico*. His pretensions to valour is so blown and seen through, that Piston, a buffoon-servant in the play, jumps upon his back, and will not disengage him, till he makes *Basilico* swear upon his dudgeon dagger to the contents, and in the terms he dictates to him

THEOBALD.

ACT II.

Line 3. *Richard, that robb'd, &c.*] So Rastal in his *Chronicle*. It is said that a lyon was put to kynge Richard, bepage in prison, to have devoured him, and when the lyon was gapyng he put his arme in his mouth, and pulled the lyon by the harte so hard that he slewe the lyon, and therefore some say he is called *Rycharde Cure de Lyon*; but some say he is called *Cure de Lyon*, because of his boldness and hardy stomake.

DR. GRAY.

Line 24. — *that pale, that white-fac'd shore.*] England is supposed to be called Albion from the *white rocks* facing France.

JOHNSON.

Line 36. *To make a more requital, &c.*] I believe it has been already observed, that *more* signified, in our author's time, *greater*.

STEEVENS.

Line 148. *One that will play the devil, sir, with you, An a' may catch your hide and you alone.*] The ground of the quarrel of the Bastard to Austria is no where specified in the play. But the story is, that Austria, who killed king Richard Cœur-de-lion, wore, as the spoil of that prince, a lion's *hide*, which had belonged to him. This circumstance renders the anger of the Bastard very natural, and ought not to have been omitted.

POPE.

Line 208. ————— *plagu'd for her,
And with her plague, her sin; his injury
Her injury,—the beadle to her sin;]*

I point this passage thus:

————— *plagu'd for her
And with her.—Plague her son! his injury
Her injury, the beadle to her sin.*

That is; instead of inflicting vengeance on this innocent and remote descendant, *punish her son*, her immediate offspring: then the affliction will fall where it is deserved; *his injury* will be *her injury*, and the misery of *her sin*; her son will be a *beadle*, or chastiser, to her *crimes*, which are now *all punished in the person of this child*.

JOHNSON.

Line 222. *It ill beseems this presence, to cry aim*

To these ill-tuned repetitions.] Dr. Warburton has well observed on one of the former plays, that to *cry aim* is to *encourage*. I once thought it was borrowed from archery; and that *aim!* having been the word of command, as we now say *present!* to *cry aim* had been to *incite notice*, or raise *attention*. But I rather think, that the old word of

applause was *J'aime, love it*, and that to applaud was to cry *J'aime*, which the English, not easily pronouncing *Je*, sunk into *aime* or *aim*. Our exclamations of applause are still borrowed, as *bravo* and *encore*. JOHNSON.

Line 354. *Rejoice, ye men of Angiers, &c.*] The English herald falls somewhat below his antagonist. *Silver armour gilt with blood* is a poor image. Yet our author has it again in *Macbeth*,

“ Here lay Duncan,
“ His silver skin lac'd with his golden blood.”

JOHNSON.

Line 364. *And, like a jolly troop of huntsmen, &c.*] It was, I think, one of the savage practices of the chase, for all to stain their hands in the blood of the deer, as a trophy.

JOHNSON.

Line 543. *Lest zeal, now melted, &c.*] We have here a very unusual, and, I think, not very just image of *zeal*, which, in its highest degree, is represented by others as a *flame*, but by Shakspeare as a *frost*. To *repress zeal*, in the language of others, is to *cool*, in Shakspeare's to *melt* it; when it exerts its utmost power it is commonly said to *flame*, but by Shakspeare to be *congealed*. JOHNSON.

ACT III.

Line 15. *For I am sick, and capable of fears;*] i. e. I am tremblingly alive to apprehension. MALONE.

Line 78. *To me, and to the state of my great grief,
Lest kings assemble;*] In *Much Ado about Nothing*, the father of Hero, depressed by her disgrace, declares himself so subdued by grief that *a thread may lead him*. How is it that grief in Leonato and lady Constance produces effects directly opposite, and yet both agreeable to nature? Sorrow

softens the mind while it is yet warmed by hope, but burdens it when it is congealed by despair. Distress, while there remains any prospect of relief, is weak and flexible, but when no succour remains, is fearless and stubborn; angry alike at those that injure, and at those that do not help; careless to please where nothing can be gained, and fearless to offend when there is nothing further to be dreaded. Such was this writer's knowledge of the passions.

JOHNSON.

Line 112. *You come in arms to spill mine enemies' blood,
But now in arms you strengthen it with yours.]* I am afraid here is a clinch intended; *You came in war to destroy my enemies, but now you strengthen them in embraces.*

JOHNSON.

Line 143. *And hang a calf's-skin on those recreant limbs.]* When fools were kept for diversion in great families, they were distinguished by a *calf's-skin coat*, which had the buttons down the back; and this they wore that they might be known for fools, and escape the resentment of those whom they provoked with their waggaries.

HAWKINS.

Line 166. *What earthly name to interrogatories,]* This must have been at the time when it was written, in our struggles with popery, a very captivating scene.

So many passages remain in which Shakspeare evidently takes his advantage of the facts then recent, and of the passions then in motion, that I cannot but suspect that time has obscured much of his art, and that many allusions yet remain undiscovered, which perhaps may be gradually retrieved by succeeding commentators.

JOHNSON.

Line 198. *That takes away by any secret course*

Thy hateful life.] This may allude to the bull published against queen Elizabeth. Or we may suppose, since we have no proof that this play appeared in its present state before the reign of king James, that it was exhib-

bited soon after the popish plot. I have seen a Spanish book in which Garnet, Faux, and their accomplices are registered as saints.

JOHNSON.

Line 233. *Is, purchase of a heavy curse from Rome,*] It is a political maxim, that *kingdoms are never married*. Lewis, upon the wedding, is for making war upon his new relations.

JOHNSON.

Line 322. *But thou hast sworn against religion, &c.*] The sense, after I had considered it, appeared to me only this: *In swearing by religion against religion, to which thou hast already sworn, thou makest an oath the security of thy faith against an oath already taken*. I will give, *says he*, a rule for conscience in these cases. Thou mayst be in doubt about the matter of an oath; *when thou swearest thou mayst not be always sure to swear rightly*, but let this be thy settled principle, *swear only not to be forsworn*; let not the latter oaths be at variance with the former.

Truth, through this whole speech, means rectitude of conduct.

JOHNSON.

Line 406. *Some airy devil* —] We must read, *Some fiery devil*, if we will have the *cause* equal to the *effect*.

WARBURTON.

There is no end of such alterations; every page of a vehement and negligent writer will afford opportunities for changes of terms, if mere propriety will justify them.

JOHNSON.

Shakspere here probably alludes to the distinctions and divisions of some of the demonologists, so much read and regarded in his time. They distributed the devils into different tribes and classes, each of which had its peculiar properties, attributes, &c.

These are described at length in *Burton's Anatomie of Melancholy*, part i. sect. 2. p. 45. 1632.

PERCY.

Line 431. *Bell, book, and candle* —] In an account of

the Romish curse given by Dr. Grey, it appears that three candles were extinguished, one by one, in different parts of the execration.

JOHNSON.

Line 498. *Remember.*] This is one of the scenes to which may be promised a lasting commendation. Art could add little to its perfection, and time itself can take nothing from its beauties.

STEEVENS.

Line 505. — Armado —] *Armado* is a Spanish word signifying a *fleet of war*. The *armada* in 1588 was called so by way of distinction.

STEEVENS.

Line 543. *Misery's love, &c.*] Thou, death, who art courted by *Misery* to come to his releaf, O come to me.

MALONE.

Line 552. — modern invocation.] It is hard to say what Shakspeare means by *modern*: it is not opposed to *ancient*. In *All's well that ends well*, speaking of a girl in contempt, he uses this word, *her modern grace*. It apparently means something *slight and inconsiderable*.

JOHNSON.

Line 571. *Bind up those tresses:*] It was necessary that Constance should be interrupted, because a passion so violent cannot be borne long. I wish the following speeches had been equally happy; but they only serve to show, how difficult it is to maintain the pathetic long.

JOHNSON.

Line 613. — *had you such a loss as I,*

I could give better comfort —] This is a sentiment which great sorrow always dictates. Whoever cannot help himself casts his eyes on others for assistance, and often mistakes their inability for coldness.

JOHNSON.

Line 621. *There's nothing in this, &c.*] The young prince feels his defeat with more sensibility than his father. Shame operates most strongly in the earlier years; and when can disgrace be less welcome than when a man is going to his bride?

JOHNSON.

ACT IV.

Northampton.] Mr. Malone has observed, that Shakspeare deviated from historical fact in bringing Arthur to England; this young prince was first confined at Falaise, and afterwards at Rouen in Normandy, where he was put to death.

Line 123. ——— *The fire is dead with grief, &c.*] The sense is: *the fire*, being created not to hurt but to comfort, is *dead with grief* for finding itself used in acts of cruelty, which, being innocent, I have not deserved.

JOHN SON.

Line 219. ——— *good exercise?*] In the middle ages the whole education of princes and noble youths consisted in martial exercises, &c. These could not be easily had in a prison, where mental improvements might have been afforded as well as any where else; but this sort of education never entered into the thoughts of our active, warlike, but illiterate nobility.

PERCY.

Line 389. *It is the curse of kings, &c.*] This plainly hints at Davidson's case, in the affair of Mary queen of Scots, and so must have been inserted long after the first representation.

WARBURTON.

It is extremely probable that our author meant to pay his court to Elizabeth for this covert apology for her conduct to Mary. The queen of Scots was beheaded in 1587, some years, I believe, before he had produced any play on the stage.

MALONE.

Line 413. *Hadst thou but shook thy head, &c.*] There are many touches of nature in this conference of John with Hubert. A man engaged in wickedness would keep the profit to himself, and transfer the guilt to his accomplice. These reproaches vented against Hubert are not the words of art or policy, but the eruptions of a mind swelling with

a consciousness of crime, and desirous of discharging its misery on another.

This account of the timidity of guilt is drawn *ab ipsis recessibus mentis*, from the intimate knowledge of mankind, particularly that line in which he says, that *to have bid him tell his tale* in *express* words, would have *struck him dumb*; nothing is more certain than that bad men use all the arts of fallacy upon themselves, palliate their actions to their own minds by gentle terms, and hide themselves from their own detection in ambiguities and subterfuges. JOHNSON.

Line 487. ——— reason now.] *To reason*, in Shakspeare, is not so often to *argue*, as to *talk*. JOHNSON.

Line 529. ——— a holy vow;

Never to taste the pleasures of the world.] This is a copy of the vows made in the ages of superstition and chivalry. JOHNSON.

Line 538. *Till I have set a glory to this hand,*

By giving it the worship of revenge.] The worship is the dignity, the honour. We still say *worshipful of magistrates*. JOHNSON.

Line 543. *Your sword is bright, sir; put it up again.*] i. e. lest it lose its brightness. MALONE.

Line 557. *Do not prove me so;*

Yet, I am none;] *Do not make me a murderer by compelling me to kill you; I am hitherto not a murderer.* JOHNSON.

[Line 595. *There is not yet, &c.*] I remember once to have met with an old book, printed in the time of Henry VIII. (which Shakspeare possibly might have seen) where we are told that the deformity of the condemned in the other world is exactly proportioned to the degrees of their guilt. The author of it observes how difficult it would be, on this account, to distinguish between Belzebub and Judas Iscariot. STEEVENS.

ACT V.

Line 88. *Away then, with good courage; yet, I know,
Our party may well meet a prouder foe.*] Faulcon-
bridge means, for all their boasting I know very well that
our party is able to cope with one yet prouder and more
confident of its strength than theirs. STEEVENS.

Line 124. — *clippeth thee about,*] To *clip* is to embrace.

Line 134. *Between compulsion and a brave respect*!] This
compulsion was the necessity of a reformation in the state;
which, according to Salisbury's opinion (who, in his speech
preceding, calls it an *enforced cause*) could only be procured
by foreign arms: and the *brave respect* was the love of his
country. Yet the Oxford editor, for *compulsion* reads *com-*
passion. WARBURTON.

Line 154. — *an angel spake*;) Sir T. Hanmer, and
after him Dr. Warburton, read here, *an angel speeds*. I
think unnecessarily. The dauphin does not yet hear the
legate indeed, nor pretend to hear him; but seeing him ad-
vance, and concluding that he comes to animate and autho-
rize him with the power of the church, he cries out, *at the*
sight of this holy man, I am encouraged as by the voice of an
angel. JOHNSON.

Line 197. — *as I have bank'd their towns?*] Bank'd
their towns means, thrown up fortifications, or rather en-
trenchments, before their towns. STEEVENS.

Line 231. — *take the hatch*;) To *take the hatch*, is to
leap the hatch. To *take a hedge* or a *ditch* is the hunter's
phrase. STEEVENS.

Line 341. — *rated treachery*,] It were easy to change
rated to *hated* for an easier meaning, but *rated* suits better
with *fine*. The dauphin has *rated* your treachery, and set
upon it a *fine* which your lives must pay. JOHNSON.

Line 364. Right in *thine eye*.] This is the old reading. *Right* signifies *immediate*. STEEVENS.

Line 366. ——— happy newness, &c.] *Happy innovation*, that purposes the restoration of the ancient rightful government. JOHNSON.

Line 410. ——— *thou, and eyeless night* ;] Thus Pindar calls the moon, the *eye of night*. WARBURTON

Line 511. *And all the shrouds*,] Shakspeare here uses the word *shrouds* in its true sense. The *shrouds* are the great ropes, which come from each side of the mast. In modern poetry the word frequently signifies the *sails of a ship*.

MALONE.

Line 521. *Were in the washes, all unwarily, &c*] This untoward accident really happened to king John himself. As he passed from Lynn to Lincolnshire, he lost by an inundation all his treasure, carriages, baggage, and regalia.

MALONE.

END OF THE ANNOTATIONS ON KING JOHN.

A N N O T A T I O N S

ON THE

L I F E A N D D E A T H

O F

K I N G R I C H A R D I I.

—◆—

A C T I.

LINE 312. *Norfolk.*] Mr. Edwards, in his MSS. notes, observes, both from Matthew Paris and Holinshed, that the duke of Hereford, appellant, entered the lists first: and this indeed must have been the regular method of the combat; for the natural order of things requires, that the accuser or challenger should be at the place of appointment first.

STEEVENS.

Line 334. —my *succeeding issue*,] The reading of the first folio is, *his succeeding issue*; the later editions read *my issue*. Mowbray's issue was, by this accusation, in danger of an attainder, and therefore he might come, among other reasons, for their sake; but the old reading is more just and grammatical.

JOHNSON.

Line 418. *As gentle and as jocund, as to jest*,] Not so neither. We should read, *to jest*; i. e. *to tilt or tourney*, which was a kind of sport too.

WARBURTON.

The sense would perhaps have been better if the author had written what his commentator substitutes; but the rhyme, to which sense is too often enslaved, obliged Shakspeare to write *jest*, and obliges us to read it. JOHNSON.

Line 445. —*hath thrown his warder down.*] A warder was a truncheon carried by him who presided at these combats.

Line 461. *To wake our peace——*

Which so rous'd up——

Might——fright fair peace,] *To wake peace is to introduce discord.* Peace asleep, is peace exerting its natural influence, from which it would be frightened by the clamours of war.

STEEVENS.

Line 515. (*Our part, &c.*)] It is a question much debated amongst the writers of the law of nations, whether a banished man may be still tied in allegiance to the state which sent him into exile. Tully and lord chancellor Clarendon declare for the affirmative: Hobbs and Puffendorf hold the negative. Our author, by this line, seems to be of the same opinion.

WARBURTON.

Line 527. *Norfolk, so far, &c.*] i. e. *Norfolk, so far* I have addressed myself to thee *as to mine enemy*, I now utter my last words with kindness and tenderness, *Confess thy treasons.*

JOHNSON.

Line 541. —*all the world's my way.*] Perhaps Milton had this in his mind when he wrote these lines,

The world was all before them, where to chuse

Their place of rest, and Providence their guide.

JOHNSON.

Line 566. *And pluck nights from me, but not lend a morrow.*] It is matter of very melancholy consideration, that all human advantages confer more power of doing evil than good.

JOHNSON.

Line 580. *A partial slander—*] That is, the reproach of partiality. This is a just picture of the struggle between principle and affection.

JOHNSON.

Line 620. — *journeyman to grief?*] I am afraid our author in this place designed a very poor quibble, as *journey* signifies both *travel* and a *day's work*. However, he is not to be censured for what he himself rejected. JOHNSON.

Line 658. — *yet a true-born Englishman.*] Here the first act ought to end, that between the first and second acts there may be time for John of Gaunt to accompany his son, return, and fall sick. Then the first scene of the second act begins with a natural conversation, interrupted by a message from John of Gaunt, by which the king is called to visit him, which visit is paid in the following scene. As the play is now divided, more time passes between the two last scenes of the first act, than between the first act and the second.

JOHNSON.

ACT II

Line 29. *Report of fashions in proud Italy;*] Our author, who gives to all nations the customs of England, and to all ages the manners of his own, has charged the times of Richard with a folly not perhaps known then, but very frequent in Shakspeare's time, and much lamented by the wisest and best of our ancestors.

JOHNSON.

Line 36. *Where will doth mutiny with wit's regard.*] Where the will rebels against the notices of the understanding.

JOHNSON.

Line 37. — *Whose way himself will choose;*] Do not attempt to guide him who, whatever thou shalt say, will take his own course.

JOHNSON.

Line 54. *Against infection,*] I once suspected that for *infection* we might read *invasion*; but the copies all agree, and I suppose Shakspeare meant to say, that islanders are secured by their situation both from *war* and *pestilence*.

JOHNSON.

Line 59. —*less happier lands* ;] So read all the editions, except Hanmer's, which has *less happy*. I believe Shakespeare, from the habit of saying *more happier* according to the custom of his time, inadvertently writ *less happier*.

JOHNSON.

Line 137. *Thy state of law is bonds slave to the law* ;] I think the reasoning of Gaunt is this : *By setting thy royalties to farm thou hast reduced thyself to a state below sovereignty, thou art now no longer king but landlord of England, subject to the same restraint and limitations as other landlords ; by making thy condition a state of law, a condition upon which the common rules of law can operate, thou art become a bond-slave to the law ; thou hast made thyself amenable to laws from which thou wert originally exempt.*

JOHNSON.

Line 158. *And thy unkindness be like crooked age,*

To crop at once a too-long wither'd flower.] Thus

stand these lines in all the copies, but I think there is an error. Why should Gaunt, already *old*, call any thing *like age* to end him? How can age be said to *crop at once*? How is the idea of *crookedness* connected with that of *cropping*? I suppose the poet dictated thus :

And thy unkindness be time's crooked edge

To crop at once—

That is, *let thy unkindness be time's scythe to crop.*

Edge was easily confounded by the ear with *age*, and one mistake once admitted made way for another. JOHNSON.

Line 199. *Nor the prevention of poor Bolingbroke,*

About his marriage, &c.] When the duke of

Hereford, after his banishment, went into France, he was honourably entertained at that court, and would have obtained in marriage the only daughter of the duke of Berry, uncle to the French king, had not Richard prevented the match.

STEEVENS.

Line 209. *Accomplish'd with the number of thy hours* ;] i. e. when he was of thy age.

MALONE.

Line 342. Imp out—] As this expression frequently occurs in our author, it may not be amiss to explain the original meaning of it. When the wing-feathers of a hawk were dropped, or forced out by any accident, it was usual to supply as many as were deficient. This operation was called, *to imp a hawk*.

STEEVENS.

Line 372. *Like perspectives, which, rightly gaz'd upon,
Shew nothing but confusion: ey'd awry,*

Distinguish form:—] This is a fine similitude, and the thing meant is this; amongst *mathematical* recreations, there is one in *optics*, in which a figure is drawn, wherein all the rules of *perspective* are *inverted*: so that, if held in the same position with those pictures which are drawn according to the rules of *perspective*, it can present nothing but confusion: and to be seen in form, and under a regular appearance, it must be looked upon from a contrary station; or, as Shakspeare says, *ey'd awry*.

WARBURTON.

Line 386. *As though, in thinking, on no thought I think,*] That is, *though musing I have no distinct idea of calamity*. The involuntary and unaccountable depression of the mind, which every one has sometime felt, is here very forcibly described.

JOHNSON.

Line 388. *'Tis nothing but conceit,*] i. e. *fanciful conception*.

MALONE.

Line 428. —*my sorrow's dismal heir*:] The author seems to have used *heir* in an improper sense; an *heir* being one that *inherits by succession*, is here put for one that *succeeds*, though he succeeds but in order of time, not in order of descent.

JOHNSON.

Line 476. *Come, sister,—cousin, I would say*:] This is one of Shakspeare's touches of nature. York is talking to the queen his cousin, but the recent death of his sister is uppermost in his mind.

STEEVENS.

Line 644. *And ostentation of despised arms?*] Perhaps the

old duke means to treat him with contempt as well as with severity, and to insinuate that he despises his power, as being able to master it. JOHNSON.

Line 657. *On what condition—*] It should be, *in what condition*, i. e. *in what degree of guilt*. The particles in the old editions are of little credit. JOHNSON.

Line 667. *Look on my wrongs with an indifferent eye :*] i. e. with an *impartial* eye. MALONE.

Line 673. *—wherefore was I born ?*] To what purpose serves birth and lineal succession? I am duke of Lancaster by the same right of birth as the king is king of England. JOHNSON.

Line 740. *The bay trees, &c.*] This enumeration of prodigies is in the highest degree poetical and striking. JOHNSON.

Some of these prodigies are found in T. Haywarde's *Life and Raigne of Henry IV.* 1599, "This yeare the laurel trees "withered almost throughout the realm," &c. STEEVENS.

ACT III.

Line 25. *From my own windows torn my household coat,*] It was the practice, when coloured glass was in use, of which there are still some remains in old seats and churches, to anneal the arms of the family in the windows of the house. JOHNSON.

Line 26. *Raz'd out my impress, &c.*] The *impress* was a *device* or *motto*. Ferne, in his *Blazon of Gentry*, 1585, observes, "that the arms, &c. of traitors and rebels may be "defaced and removed, wheresoever they are fixed, or set." STEEVENS.

Line 73. *Guard it, I pray thee,*] *Guard it*, signifies here, as in many other places, *border it*. MALONE.

Line 80. *Fear not, my lord, &c.*] Of this speech the four

last lines were restored from the first edition by Mr. Pope. They were, I suppose, omitted by the players only to shorten the scenes, for they are worthy of the author and suitable to the personage. JOHNSON.

Line 92. —*and lights the lower world,*] By the *lower world* we must understand, a world lower than this of ours; I suppose our *antipodes*. MALONE.

Line 96. *He fires the proud tops of the eastern pines,*] This is an image exquisitely beautiful.

Line 110. *The breath of worldly men, &c.*] Here is the doctrine of indefeasible right expressed in the strongest terms; but our poet did not learn it in the reign of K. James, to which it is now the practice of all writers, whose opinions are regulated by fashion or interest, to impute the original of every tenet which they have been taught to think false or foolish. JOHNSON.

Line 153. *Mine ear is open, &c.*] It seems to be the design of the poet to raise Richard to esteem in his fall, and consequently to interest the reader in his favour. He gives him only passive fortitude, the virtue of a confessor rather than of a king. In his prosperity we saw him imperious and oppressive; but in his distress he is wise, patient, and pious.

JOHNSON.

Line 179. *Thy very beadsmen learn to bend their bows—*] “As boys strive to speak big, and clasp their effeminate joints in stiff unwieldy arms,” &c. “so his very beadsmen learn to bend *their bows* against him.” *Their* does not absolutely denote that *the bow* was their usual or proper weapon; but only taken up and appropriated by them on this occasion. PERCY.

Line 180. *Of double-fatal yew—*] Called so, because the leaves of the yew are poison, and the wood is employed for instruments of death; therefore *double fatal* should be with an hyphen. WARBURTON.

Line 224. *And that small model of the barren earth,]* He uses *model* for *mould*. That earth, which, closing upon the body, takes its form. This interpretation the next line seems to authorize. JOHNSON.

Line 233. *There the antick sits,]* Here is an allusion to the *antick* or *fool* of old farces, whose chief part is to deride and disturb the graver and more splendid personages.

JOHNSON.

Line 281. — *I'll hate him everlastingly,
That bids me be of comfort—]* This sentiment is drawn from nature. Nothing is more offensive to a mind convinced that his distress is without a remedy, and preparing to submit quietly to irresistible calamity, than these petty and conjectured comforts which unskilful officiousness thinks it virtue to administer. JOHNSON.

Line 308. *For taking so the head,]* To take the head is, to act without restraint; to take undue liberties. We now say, *we give the horse his head*, when we relax the reins.

JOHNSON.

Line 360. *See! see! king Richard doth himself appear,]* The following six lines are absurdly given to Bolingbroke, who is made to condemn his own conduct and disculp the king's. It is plain these six and the four following all belong to York. WARBURTON.

Line 395. *But ere the crown he looks for live in peace,
Ten thousand bloody crowns of mother's sons
Shall ill become the flower of England's face;]* Dr. Warburton has inserted *light in peace* in the text of his own edition, but *live in peace* is more suitable to Richard's intention, which is to tell him, that though he should get the crown, by rebellion, it will be long before it will live in peace, be so settled as to be firm. *The flower of England's face* is very happily explained, and any alteration is therefore needless. JOHNSON.

Line 441. *With words of sooth !]* *Sooth* is sweet as well as true. In this place *sooth* means *sweetness* or *softness*, a signification yet retained in the verb to *sooth*. JOHNSON.

Line 465. — *on their sovereign's head :*] Shakspeare is very apt to deviate from the pathetic to the ridiculous. Had the speech of Richard ended at this line it had exhibited the natural language of submissive misery, conforming its intention to the present fortune, and calmly ending its purposes in death. JOHNSON.

Line 564. *Against a change : woe is forerun with woe.* The poet, according to the common doctrine of prognostication, supposes dejection to forerun calamity, and a kingdom to be filled with rumours of sorrow when any great disaster is impending. The sense is, that public evils are always pre-signified by public pensiveness, and plaintive conversation. JOHNSON.

Line 579. — *Our firm estate ?]* Why (says he) should we be careful to preserve order in the narrow cincture of this *our state*, when the *great state of the kingdom* is in disorder?

STEEVENS.

Line 646. *I would, the plants, &c.]* This execration of the queen is somewhat ludicrous, and unsuitable to her condition; the gardener's reflection is better adapted to the state both of his mind and his fortune. Mr. Pope, who has been throughout this play very diligent to reject what he did not like, has yet, I know not why, spared the last lines of this act. JOHNSON.

ACT IV.

Westminster Hall.] The rebuilding of Westminster Hall, which Richard had begun in 1397, being finished in 1399, the first meeting of parliament in the new edifice was for the purpose of deposing him. MALONE.

Line 35. *If that thy valour stand on sympathies,*] Aumerle has challenged Bagot with some hesitation, as not being his equal, and therefore one whom, according to the rules of chivalry, he was not obliged to fight, as a nobler life was not to be staked in a duel against a baser. Fitzwalter then throws down his *gage*, a pledge of battle; and tells him that if he stands upon *sympathies*, that is, upon equality of blood, the combat is now offered him by a man of rank not inferior to his own. *Sympathy* is an affection incident at once to two subjects. This community of affection implies a likeness or equality of nature, and thence our poet transferred the term to equality of blood. JOHNSON.

Line 42. — *my rapier's point.*] Shakspeare deserts the manners of the age in which his drama is placed very often, without necessity or advantage. The edge of a sword had served his purpose as well as the *point of a rapier*, and he had then escaped the impropriety of giving the English nobles a weapon which was not seen in England till two centuries afterwards. JOHNSON.

Line 54. *I take the earth to the like, &c.*] This speech I have restored from the first edition in humble imitation of former editors, though, I believe, against the mind of the author. For *the earth* I suppose we should read, *thy oath*. JOHNSON.

Line 80. *I dare meet Surrey in a wilderness,*] I dare meet him where no help can be had by me against him. So in *Macbeth*,

—“O be alive again,
“And dare me to the desert with thy sword.”

JOHNSON.

Line 134. *And shall the figure, &c.*] Here is another proof that our author did not learn in king James's court his elevated notions of the right of kings. I know not any flatterer of the Stuarts, who has expressed this doctrine in much

stronger terms. It must be observed that the poet intends, from the beginning to the end, to exhibit this bishop as brave, pious, and venerable. JOHNSON.

Line 163. *His duty of trial.*] After this line, whatever follows, almost to the end of the act, containing the whole process of dethroning and debasing king Richard, was added after the first edition of 1598, and before the second of 1615. Part of the addition is proper, and part might have been forborn without much loss. The author, I suppose, intended to make a very moving scene. JOHNSON.

Line 276. *No, not that name was given me at the font,*] How that name which was given him at the font could be usurped, I do not understand. Perhaps Shakspeare meant to shew that imagination, dwelling long on its own misfortunes, represents them as greater than they really are. ANONYMOUS.

Line 355. *—as sharp to them as thorn.*] This pathetic denunciation shews that Shakspeare intended to impress his auditors with dislike of the deposal of Richard. JOHNSON.

Line 360. *To bury—*] *To conceal, to keep secret.*

JOHNSON.

Enter Richard.] In the first edition there is no personal appearance of king Richard, so that all to the line at which he leaves the stage was inserted afterwards. JOHNSON.

ACT V

Line 2. *To Julius Caesar's ill-erected tower,*] The Tower of London is traditionally said to have been the work of Julius Caesar. JOHNSON.

Line 5. *Here let us rest, &c.*] So Milton. *Here rest, if any rest can harbour here.*

Line 11. *Ah, thou, the model where old Troy did stand;*] The queen uses comparative terms absolutely. Instead of saying, *Thou who appearest* as the ground on which the magnificence of Troy was once erected, he says,

Oh thou, the model, &c.

Thou map of honour.] Thou picture of greatness.

JOHNSON.

Line 16. *Join not with grief,]* Do not thou unite with grief against me; do not, by thy additional sorrows, enable grief to strike me down at once. My own part of sorrow I can bear, but thy affliction will immediately destroy me.

JOHNSON.

Line 21. ——— *I am sworn brother,——*

To grim necessity,] I have reconciled myself to necessity, I am in a state of amity with the constraint which I have sustained.

JOHNSON.

Line 261. *Inquire at London, &c.]* This is a very proper introduction to the future character of Henry the Fifth, to his debaucheries in his youth, and his greatness in his manhood.

JOHNSON.

Line 352. ——— *the Beggar and the King.] The King and Beggar* seems to have been an interlude well known in the time of our author, who has alluded to it more than once. I cannot now find that any copy of it is left.

JOHNSON.

The King and the Beggar was perhaps once an interlude; it was certainly a song. The reader will find it in the first volume of Dr. Percy's collection. It is there intitled, *King Cophetua and the Beggar Maid*.

STEEVENS.

Line 506. *His Jack o'the clock.]* That is, I strike for him. One of these automaton is alluded to in *King Richard the Third*:

“Because that like a Jack thou keepst the stroke,

“Between thy begging and my meditation.” STEEVENS.

END OF THE ANNOTATIONS ON THE LIFE AND DEATH OF
KING RICHARD II.

ANNOTATIONS
ON
THE FIRST PART OF
KING HENRY IV.

ACT I.

LINE 19. *As far as to the sepulcher, &c.*] The lawfulness and justice of the holy wars have been much disputed; but perhaps there is a principle on which the question may be easily determined. If it be part of the religion of the Mahometans to extirpate by the sword all other religions, it is, by the laws of self-defence, lawful for men of every other religion, and for Christians among others, to make war upon Mahometans, simply as Mahometans, as men obliged by their own principles to make war upon Christians, and only lying in wait till opportunity shall promise them success.

JOHNSON.

Line 45. *By those Welshwomen done,*] See Holinshed, p. 528:—such shameful villanie executed upon the carcasses of the dead men by the *Welshwomen*; as the like (I doo believe) hath never or sildome beene practised.” STEEVENS.

Line 138. —*let not us, that are squires of the night's body, be called thieves of the day's beauty* ;] This conveys no manner

of idea to me. How could they be called thieves of the day's beauty? They robbed by moonshine; they could not steal the fair day-light. I have ventured to substitute *booty*: and this I take to be the meaning. Let us not be called *thieves*, the purloiners of that *booty*, which, to the proprietors, was the purchase of honest labour and industry by day.

THEOBALD.

Line 158. *And is not a buff jerkin a most sweet robe of durance?*] To understand the propriety of the Prince's answer, it must be remarked that the sheriff's officers were formerly clad in *buff*. So that when Falstaff asks, whether *his hostess is not a sweet wench*, the prince asks in return whether *it will not be a sweet thing to go to prison by running in debt to this sweet wench*.

JOHNSON.

Line 189. *For obtaining of suits?*] *Suit*, spoken of one that attends at court, means a *petition*; used with respect to the hangman, means the *clothes* of the offender.

JOHNSON.

Line 192. — *a gib cat*,] A *gib cat* means, I know not why, an *old cat*.

JOHNSON.

A *gib'd cat* is most probably a *he-cat*; and the meaning here must be a cat mutilated.

Line 196. — *a hare*,] A *hare* may be considered as melancholy, because she is upon her form always solitary; and, according to the physick of the times, the flesh of it was supposed to generate melancholy.

JOHNSON.

Line 197. — *the melancholy of Moor-ditch?*] It appears from Stowe, that there was a broad ditch, known by the name of Deep-ditch, which formerly separated the Hospital from the Moor-fields.

So, in Taylor's *Pennylesse Pilgrimage*, quarto, 1618: — "my body being tired with travel, and my mind attired with "moody, muddy, *Moore-ditch melancholy*."

MALONE.

Line 286. *Falstaff*, Bardolph, Peto, and *Gadshill*,] In former editions — *Falstaff*, Harvey, Rossil, and *Gadshill*. Thus have we two persons named, as characters in this play,

that were never among the *dramatis personæ*. But let us see who they were that committed this robbery. In the second Act we come to a scene of the highway. Falstaff, wanting his horse, calls out on Hal, Poins, Bardolph, and Peto. Presently Gadshill joins them, with intelligence of travellers being at hand; upon which the Prince says,—“You four shall front ’em in a narrow lane, Ned Poins and I will walk lower.” So that the four to be concerned are Falstaff, Bardolph, Peto, and Gadshill. Accordingly, the robbery is committed; and the Prince and Poins afterwards rob them four. In the Boar’s-head, tavern, the Prince rallies Peto and Bardolph for their running away, who confess the charge. Is it not plain now that Bardolph and Peto were two of the four robbers? And who then can doubt, but Harvey and Rossil were the names of the actors?

THEOBALD.

Line 316. —reproof—] *Reproof is confutation.* JOHNSON.

— 337. —*shall I falsify men’s hopes;*] *To falsify hope is to exceed hope, to give much where men hope for little.*

This speech is very artfully introduced to keep the Prince from appearing vile in the opinion of the audience; it prepares them for his future reformation; and, what is yet more valuable, exhibits a natural picture of a great mind offering excuses to itself, and palliating those follies which it can neither justify nor forsake.

JOHNSON.

Line 349. *I will from henceforth rather be myself,*

Mighty, and to be fear’d, than my condition;] i. e.

I will from henceforth rather put on the character that becomes me; and exert the resentment of an injured king, than still continue in the inactivity and mildness of my natural disposition.

WARBURTON.

Line 444. *He never did fall off, my sovereign liege,*

But by the chance of war;] The meaning is, he

came not into the enemy’s power, but by the chance of war. The king charged Mortimer, that he wilfully betrayed his army, and as he was then with the enemy, calls him revolt-

ed Mortimer. Hotspur replies that he never fell off, that is, fell into Glendower's hands, but by the chance of war

JOHNSON.

Line 569. *But out upon this half-fac'd fellowship!*] A coat is said to be *faced*, when part of it, as the sleeves or bosom, is covered with something finer or more splendid than the main substance. The mantua-makers still use the word. *Half-fac'd fellowship* is then "partnership but half-adorned, partnership which yet wants half the show of dignities and honours."

JOHNSON.

Line 596. *And that same sword-and-buckler prince of Wales.*] A *royster* or turbulent fellow, that fought in taverns, or raised disorders in the streets, was called a *Swash-buckler*. In this sense *sword-and-buckler* is here used.

JOHNSON.

ACT II.

Line 73. *I am joined with no foot land-rakers, &c.*] That is, with no padders, no wanderers on foot. No *long-staff sixpenny-strikers*,—no fellows that infest the road with long-staffs, and knock men down for six-pence. *None of these mad mustachio, purpled-hued malt-worms*—none of those whose faces are red with drinking ale.

JOHNSON.

Line 74. —*sixpenny-strikers*;) Probably a cant-phrase, with the meaning of which we have not been favoured by our ancestors.

Line 77. —*such as can hold in; such as will strike sooner than speak, and speak sooner than drink, and drink, &c.*] Perhaps the meaning may be,—Men who will knock the traveller down sooner than speak to him; who yet will speak to him and bid him stand, sooner than drink; (to which they are sufficiently well inclined;) and lastly, who will drink sooner than pray.

Line 317. —*crack'd crowns, &c.*] Signifies at once

once *cracked money* and a *broken head*. Current will apply to both; as it refers to money, its sense is well known; as it is applied to a broken head, it insinuates that a soldier's wounds entitle him to universal reception. JOHNSON.

Line 460. —*I am not yet of Percy's mind,*] The drawer's answer had interrupted the prince's train of discourse. He was proceeding thus: *I am now of all humours that have showed themselves humours;—I am not yet of Percy's mind;* that is, I am willing to indulge myself in gaiety and frolick, and try all the varieties of human life. *I am not yet of Percy's mind,*—who thinks all the time lost that is not spent in bloodshed, forgets decency and civility, and has nothing but the barren talk of a brutal soldier. JOHNSON.

Line 586. —*tallow-keech,*] The word *tallow-catch* is in all editions, but, having no meaning, cannot be understood. In some parts of the kingdom, a *cake* or *mass* of wax or tallow is called a *keech*, which is doubtless the word intended here, unless we read *tallow-ketch*, that is, *tub of tallow*. JOHNSON.

Line 722. —*blue caps—*] A name of ridicule given to the Scots from their *blue-bonnets*. JOHNSON.

Line 724. —*you may buy land, &c.*] In former times the prosperity of the nation was known by the value of land, as now by the price of stocks. Before Henry the Seventh made it safe to serve the King regnant, it was the practice at every revolution, for the conqueror to confiscate the estates of those that opposed, and perhaps of those who did not assist him. Those, therefore, that foresaw the change of government, and thought their estates in danger, were desirous to sell them in haste for something that might be carried away. JOHNSON.

Line 755. *Well, here is my leg.*] That is, *my obeisance to my father*. JOHNSON.

Line 771. —*though the camomile, &c.*] This whole speech is supremely comick. The simile of *camomile*, used

to illustrate a contrary effect, brings to my remembrance an observation of a late writer of some merit, whom the desire of being witty has betrayed into a like thought. Meaning to enforce with great vehemence the mad temerity of young soldiers, he remarks, that "though Bedlam be in the road to Hogsden, it is out of the way to promotion." JOHNSON.

Line 828. — *Maningtree ox*—] *Maningtree* in Essex, and the neighbourhood of it, are famous for richness of pasture. The farms thereabouts are chiefly tenanted by graziers. Some ox of an unusual size was, I suppose, roasted there on an occasion of publick festivity, or exposed for money to publick show. STEEVENS.

Line 879. — *hide thee behind the arras* ;] The bulk of Falstaff made him not the fittest to be concealed behind the hangings, but every poet sacrifices something to the scenery. If Falstaff had not been hidden, he could not have been found asleep, nor had his pockets searched. JOHNSON.

Line 927. — *I know, his death will be a march of twelve-score.*] i. e. it will kill him to march so far as *twelve-score yards*. JOHNSON.

ACT III.

Line 2. — *induction*—] That is, *entrance* ; *beginning*.

JOHNSON.

— 14. — *at my nativity, &c.*] Most of these prodigies appear to have been invented by Shakspeare. Holinshed says only : "Strange wonders happened at the nativity of this man ; for the same night he was born, all his father's horses in the stable were found to stand in blood up to their bellies." STEEVENS.

In the year 1402, a blazing star appeared, which the Welsh bards represented as portending good fortune to Owen Glendower. MALONE.

Line 244. *She bids you*

Upon the wanton rushes lay you down,] It was the custom in this country, for many ages, to strew the floors with *rushes*, as we now cover them with *carpets*. JOHNSON.

Line 250. *Making such difference 'twixt wake and sleep,]* She will lull you by her song into soft tranquillity, in which you shall be so near to sleep as to be free from perturbation, and so much awake as to be sensible of pleasure, a state partaking of sleep and wakefulness, as the twilight of night and day. JOHNSON.

Line 292. — *velvet-guards,]* To such as have their clothes adorned with shreds of velvet, which was, I suppose, the finery of cockneys. JOHNSON.

Line 295. — *'Tis the next way to turn tailor, &c.]* I suppose Percy means, that singing is a mean quality, and therefore he excuses his lady. JOHNSON.

Line 368. — *rash bavin wits,]* *Rash* is heady, *thoughtless*: *bavin* is brushwood, which, fired, burns fiercely, but is soon out. JOHNSON.

In Shakspeare's time *bavin* was used for *kindling fires*. See Florio's *Second Frutes*, 4to. 1591, ch. i: "There is no fire.—Make a little blaze with a *bavin*." MALONE.

Line 369. — *carded his state ;]* To *card* does not mean to mix coarse wool with fine, but simply to work wool with a *card* or *teazel*, so as to prepare it for spinning. MALONE.

Line 372. *And gave his countenance, against his name,]* Made his presence injurious to his reputation. JOHNSON.

Line 374. *Of every beardless vain comparative:]* Of every boy whose vanity incited him to try his wit against the King's.

When Lewis XIV. was asked, why, with so much wit, he never attempted raillery, he answered, that he who practised raillery ought to bear it in his turn, and that to stand the butt of raillery was not suitable to the dignity of a king. *Scuddery's Conversation*. JOHNSON.

Line 501. *a brewer's horse:] I suppose a brewer's horse was apt to be lean with hard work.* JOHNSON.

Line 520. —*the knight of the burning lamp.] This is a natural picture. Every man who feels in himself the pain of deformity, however, like this merry knight, he may affect to make sport with it among those whom it is his interest to please, is ready to revenge any hint of contempt upon one whom he can use with freedom.* JOHNSON.

Line 584. —*the prince is a Jack,] This term of contempt occurs frequently in our author. In The Taming of the Shrew, Katharine calls her musick-master in derision a twangling Jack.* MALONE.

Line 589. —*Newgate-fashion.] As prisoners are conveyed to Newgate, fastened two and two together.* JOHNSON.

Line 613. —*stewed prune—] Dr. Lodge, in his pamphlet called Wit's Miserie, or the World's Madnesse, 1660, describes a bawd thus: "This is shee that laies wait at all the carriers for wenchies new come up to London, and you shall know her dwelling by a dish of stewed prunes in the window; and two or three fleering wenchies sit knitting or sowing in her shop."* STEEVENS.

Line 614. —*maid Marian may be &c.] Maid Marian is a man dressed like like a woman, who attends the dancers of the morris.* JOHNSON.

ACT IV.

Line 40. *On my soul remov'd,] On any less near to himself; on any whose interest is remote.* JOHNSON.

Line 44. —*no quailing now;] To quail is to languish.*

— 56. *The very list—] The list is the selvaie, boundary, the utmost extent.*

Line 62. *A comfort of retirement—] A support to which we may have recourse.* JOHNSON.

Line 67. *The quality and hair of our attempt—*] The *hair* seems to be the *complexion*, the *character*. The metaphor appears harsh to us, but, perhaps, was familiar in our author's time. We still say something is *against the hair*, as *against the grain*, that is, against the natural tendency. JOHNSON.

Line 105. *The nimble-footed mad-cap prince of Wales,*] Shakespeare rarely bestows his epithets at random. Stowe says of the Prince: "He was passing swift in running, insomuch that he with two other of his lords, without hounds, bow, or other engine, would take a wild buck, or doe, in a large park." STEEVENS.

Line 164. *—sourced gurnet.*] A *gurnet* is a fish very nearly resembling a piper.

It should seem from one of Taylor's pieces, entitled *A Bawd*, 12mo. 1635, that a *sourced gurnet* was sometimes used in the same metaphorical sense in which we now frequently use the word *gudgeon*: "Though she, [a bawd] live after the flesh, all is fish that comes to the net with her;—She hath baytes for all kinde of frye: a great lord is her Greenland whale; a countrey gentleman is her codshead; a rich citizen's son is her *sows'd gurnet*, or her *gudgeon*." MALONE.

Line 173. *—such toasts and butter,*] "Londiners, and all within the sound of Bow-bell, are in reproach called cocknies, and *eaters of buttered tostes*." Moryson's *Itin.* 1617.

MALONE.

Line 194. *—gyves on;*] i. e. *shackles*.

POPE.

—219. *—good enough to toss;*] That is to *toss upon a pike*.

JOHNSON.

Line 259. *—such great leading,*] Such *conduct*, such *experience in martial business*.

JOHNSON.

Line 321. *Upon the naked shore &c.*] In this whole speech he alludes again to some passages in *Richard the Second*.

JOHNSON.

Line 348. *This head of safety;*] This *army*, from which I hope for protection.

JOHNSON.

Line 361. ———*sealed brief,*] A *brief* is simply a *letter*.

JOHNSON.

——— 379. ———*rated sinew too,*] A *rated sinew* signifies a *strength* on which we *reckoned*, a *help* of which we made *account*.

JOHNSON.

ACT V.

Act V.] It seems proper to be remarked, that in the editions printed while the author lived, this play is not broken into acts. The division which was made by the players in the first folio, seems commodious enough; but, being without authority, may be changed by any editor who thinks himself able to make a better.

JOHNSON.

Line 2. ———*busky hill!*] *Busky* is *woody*.

——— 5. ———*to his purposes,*] That is, to the *sun's*, to that which the *sun* portends by his unusual appearance.

JOHNSON.

Line 31. *Peace, chewet, peace,*] A *chewet*, or *chuet*, is a noisy chattering bird, a *pie*.

THEOBALD.

Line 62. *As that ungentle gull, the cuckoo's bird,*] The *cuckoo's chicken*, who, being hatched and fed by the sparrow, in whose nest the *cuckoo's egg* was laid, grows in time able to devour her nurse.

JOHNSON.

Line 127. ———*and bestride me,*] In the battle of Agincourt, Henry, when king, did this act of friendship for his brother the Duke of Gloucester.

STEEVENS.

Line 157. *Suspicion shall be all stuck full of eyes:*] The same image of *suspicion* is exhibited in a Latin tragedy, called *Roxana*, written about the same time by Dr. William Alabaster.

JOHNSON.

Line 177. ———*Deliver up*

My lord of Westmoreland.] He was "impawned as a surety for the safe return" of Worcester. See Act IV. sc. iii.

MALONE.

Line 193. *And Westmoreland, that was engag'd,]* Engag'd is deliver'd as an hostage. A few lines before, upon the return of Worcester, he orders Westmoreland to be dismissed. JOHNSON.

Line 210. *By still dispraising praise, valued with you :]* This foolish line is indeed in the folio of 1623, but it is evidently the player's nonsense. WARBURTON.

This line is not only in the first folio, but in all the editions before it, that I have seen. Why it should be censured as nonsense I know not. To vilify praise, compared or valued with merit superior to praise, is no harsh expression. There is another objection to be made. Prince Henry, in his challenge of Percy, had indeed commended him, but with no such hyperboles as might represent him above praise; and there seems to be no reason why Vernon should magnify the Prince's candour beyond the truth. Did then Shakspeare forget the foregoing scene? or are some lines lost from the Prince's speech? JOHNSON.

Line 212. *He made a blushing cital of himself:]* Cital, i. e. reproof, or impeachment.

Line 248. Now,—*Esperance!*] This was the word of battle on Percy's side. See Hall's *Chronicle*, folio 22. POPE.

Line 289. —*shot-free at London,]* A play upon *shot*, as it means the *part of a reckoning*, and a *missive weapon* discharged from artillery. JOHNSON.

Line 292. *Here's no vanity!]* In our author's time the *negative* in common speech was used to design, ironically, the excess of a thing. WARBURTON.

Line 307. —*Turk Gregory never did such deeds in arms,]* Meaning *Gregory the Seventh*, called *Hildebrand*. This furious *friar* surmounted almost invincible obstacles to deprive the emperor of his right of investiture of bishops, which his predecessors had long attempted in vain. Fox, in his *History*, hath made *Gregory* so odious, that I don't doubt but the

good Protestants of that time were well pleased to hear him thus characterized, as uniting the attributes of their two great enemies, the Turk and Pope, in one. **WARBURTON.**

Line 317. *sack a city.*] A quibble on the word *sack*.

JOHNSON.

— 320. *If Percy be alive, I'll pierce him*] I rather take the conceit to be this: To pierce a vessel is to tap it. Falstaff takes up his bottle, which the Prince had tossed at his head, and being about to animate himself with a draught, cries: *If Percy be alive, I'll pierce him*, and so draws the cork. I do not propose this with much confidence.

JOHNSON.

Line 322. — *a carbonado of me.*] A carbonado is a piece of meat cut cross-wise for the gridiron.

JOHNSON.

Line 415. *O, Harry, thou hast robb'd me of my youth:*] Shakespeare has chosen to make Hotspur fall by the hand of the Prince of Wales; but there is, I believe, no authority for the fact. Holinshed says, "The king slew that day with his own hand six and thirty persons of his enemies. The other [i. e. troops] of his party, encouraged by his doings, fought valiantly, and slew the Lord Percy, called Henry Hotspur." Speed says Percy was killed by an unknown hand.

MALONE.

Line 429. *Ill-weav'd ambition, &c.*] A metaphor taken from cloth, which shrinks when it is ill-weaved, when its texture is loose.

JOHNSON.

Line 437. *But let my favours hide thy mangled face;*] We should read—*favour*, face, or countenance. He is stooping down here to kiss Hotspur.

WARBURTON.

He rather covers his face with a scarf, to hide the ghastliness of death.

JOHNSON.

END OF THE ANNOTATIONS ON THE FIRST PART OF KING
HENRY THE FOURTH.

ANNOTATIONS

ON

THE SECOND PART OF

KING HENRY IV.

ACT I.

LINE 76. ——— *like to a title-leaf,*] It may not be amiss to observe, that, in the time of our poet, the title-page to an elegy, as well as every intermediate leaf, was totally black. I have several in my possession, written by Chapman, the translator of Homer, and ornamented in this manner.

STEEVENS.

Line 182. *And darkness be the burier of the dead !]* The conclusion of this noble speech is extremely striking. There is no need to suppose it exactly philosophical ; *darkness*, in poetry, may be absence of eyes, as well as privation of light. Yet we may remark, that by an ancient opinion it has been held, that if the human race, for whom the world was made, were extirpated, the whole system of sub-lunary nature would cease.

JOHNSON.

Line 233. *Tells them, he doth bestride a bleeding land,*] That is, stands over his country to defend her as she lies bleeding on the ground. So Falstaff before says to the Prince, *If thou see me down, Hal, and bestride me, so ; it is an office of friendship.*

JOHNSON.

Line 245. ——— *what says the doctor to my water?*] The method of investigating diseases by the inspection of urine only, was once so much the fashion, that Caius, the founder of the College of Physicians, formed a statute to restrain apothecaries from carrying the *water* of their patients to a physician, and afterwards giving medicines, in consequence of the opinions they received concerning it. The statute was, soon after, followed by another, which forbade the doctors themselves to pronounce on any disorder from such an uncertain diagnostic.

John Day, the author of a comedy called *Law Tricks*, or *Who would have thought it?* 1608, describes an apothecary thus: "—— his house is set round with patients twice or thrice a day, and because they'll be sure not to want drink, every one brings *his own water* in an urinal with him."

Again, in Beaumont and Fletcher's *Scornful Lady*:

"I'll make her cry so much, that the physician,

"If she falls sick upon it, shall want urine

"To find the cause by."

STEEVENS.

Line 284. *If a man is thorough with them in honest taking up,*] That is, *if a man by taking up goods* is in their debt. To be *thorough* seems to be the same with the present phrase,—to be *in with a tradesman*.

JOHNSON.

Line 297. *I bought him in Paul's,*] At that time the resort of idle people, cheats, and knights of the post. WARBURTON.

In an old *Collection of Proverbs*, I find the following:

"Who goes to Westminster for a wife, to *St. Paul's* for a man, and to Smithfield for a horse, may meet with a whore, a knave, and a jade."

STEEVENS.

Line 420. ——— *in these coster-monger times,*] In these times when the prevalence of trade has produced that meanness that rates the merit of every thing by money.

JOHNSON.

Line 465. ——— *would I might never spit white again,*] i. e.

may I never have my stomach heated again with liquor; for to *spit white* is the consequence of inward heat.

STEEVENS.

Line 480. ——— *you are too impatient to bear crosses.*] I believe a quibble was here intended. Falstaff had just asked his lordship to lend him *a thousand pound*, and he tells him in return that he is not to be entrusted with money. A *cross* is a coin so called, because stamped with a *cross*.

STEEVENS.

Line 603. *Let us on; &c.*] This excellent speech of York was one of the passages added by Shakspeare after his first edition.

POPE.

ACT II.

Line 237. *that ball out the ruins of thy linen,*] I suspect we should read—*that bawl out of the ruins of thy linen*; i. e. his bastard children, wrapt up in his old shirts. MALONE.

Line 367. *Ephesians,*] *Ephesian* was a term in the cant of these times, of which I know not the precise notion: it was, perhaps, a toper. So, the Host, in *The Merry Wives of Windsor*: “It is thine host, thine *Ephesian* calls.” JOHNSON.

Line 516. *You make fat rascals,*] Falstaff alludes to a phrase of the forest. *Lean* deer are called *rascal* deer. He tells her she calls him wrong, being *fat* he cannot be a *rascal*.

JOHNSON.

Line 608. ——— *an you play the saucy cuttle with me.*] It appears from Greene's *Art of Coneycatching*, that *cuttle* and *cuttle-bowng* were the cant terms for the knife used by the sharpers of that age to cut the bottoms of purses, which were then worn hanging at the girdle.

STEEVENS.

Line 618. *Captain, thou abominable damned cheater, &c.*] Pistol's character seems to have been a common one on the

stage in the time of Shakspeare. In *A woman's a Weather-cock*, by N. Field, 1612, there is a personage of the same stamp, who is thus described :

"Thou unspeakable rascal, thou a soldier !
 "That with thy slops and cat-a-mountain face,
 "Thy blather chaps, and thy robustious words,
 "Fright'st the poor whore, and terribly dost exact
 "A weekly subsidy, twelve pence a piece,
 "Whereon thou livest ; and on my conscience,
 "Thou snap'st besides with cheats and cut purses."

MALONE.

Line 627. ——— *as odious as the word occupy* ;] *Occupant* seems to have been formerly a term for a woman of the town, as *occupier* was for a wench.

MALONE.

Line 648. ——— *Cannibals* ;] *Cannibal* is used by a blunder for *Hannibal*. This was afterwards copied by Congreve's *Bluff* and *Wittol*. *Bluff* is a character apparently taken from this of ancient *Pistol*.

JOHNSON.

Line 661. ——— *feed and be fat, my fair Calipolis* ;] This is a burlesque on a line in an old play called *The Battle of Alcazar*, &c. printed in 1594, in which Muley Mahomet enters to his wife with lion's flesh on his sword.

STEVENS.

Line 667. *Come we to full points, here ; &c.*] That is, shall we stop here, shall we have no further entertainment?

JOHNSON.

Line 717. ——— *little tidy Bartholomew boar-pig* ;] For *tidy*, Sir T. Hanmer reads *tiny* ; but they are both words of endearment, and equally proper. *Bartholomew boar-pig* is a little pig made of paste, sold at Bartholomew fair, and given to children for a fairing.

JOHNSON.

Line 734. ——— *a flap-dragon ; &c.*] A *flap-dragon* is some small combustible body, fired at one end, and put afloat in a glass of liquor. It is an act of a toper's dexterity to toss off the glass in such a manner as to prevent the *flap-dragon* from doing mischief.

JOHNSON.

Line 764. ——— *a kirtle of?*] It appears that a woman's *kirtle*, or rather *upper-kirtle*, (as distinguished from a *petticoat*, which was sometimes called a *kirtle*,) was a *long mantle* which reached to the ground, with a head to it that entirely covered the face; and it was, perhaps, usually red. A *half-kirtle* was a similar garment, reaching only somewhat lower than the waist.

MALONE.

Line 792. ——— *candle-mine,*] Thou *inexhaustible magazine of tallow*.

JOHNSON.

Line 841. *What's a joint of mutton, or two, in a whole Lent?*] Perhaps a covert allusion is couched under these words.

MALONE.

ACT III.

Line 260. ——— *We have a number of shadows to keep up the muster-book.*] That is, we have in the muster book many names for which we receive pay, though we have not the men.

JOHNSON.

Line 375. *I have three pound —*] Here seems to be a wrong computation. He had *forty shillings* for each. Perhaps he meant to conceal part of the profit.

JOHNSON.

Line 395. ——— *swifter than he that gibbets-on the brewer's bucket.*] Swifter than he that carries beer from the vat to the barrel, in buckets hung upon a gibbet or beam crossing his shoulders.

JOHNSON.

Line 452. *And now is this Vice's dagger —*] By *Vice* here the poet means that droll character in the old plays equipped with asses ears and a wooden dagger. It was very satirical in Falstaff to compare Shallow's activity and impertinence to such a machine as a wooden dagger in the hands and management of a buffoon.

THEOBALD.

ACT IV.

Line 42. *Led on by bloody youth.*] *Bloody youth is only sanguine youth, or youth full of blood, and of those passions which blood is supposed to incite or nourish.* JOHNSON.

Line 194. *We come within our awful banks again.*] *Awful banks are the proper limits of reverence.* JOHNSON.

Line 224. ——— *wipe his tables clean;*] Alluding to a *table-book of slate, ivory, &c.* WARBURTON.

Line 291. ——— *in common sense,*] I believe Shakspeare wrote *common sence*, i. e. *drove by self-defence.*

WARBURTON.

Line 307. *And so, success of mischief——*] *Success for succession.* WARBURTON.

Line 351. *Therefore be merry, coz;*] That is—Therefore, notwithstanding this sudden impulse to heaviness, be merry, for such sudden dejections forbode good. JOHNSON.

Line 366. ——— *let our trains, &c.*] That is, our *army on each part*, that we may both see those that were to have opposed us. JOHNSON.

Exeunt.] It cannot but raise some indignation to find this horrid violation of faith passed over thus slightly by the poet, without any note of censure or detestation. JOHNSON.

Shakspeare, here, as in many other places, has merely followed the historians who related this perfidious act without animadversion, and who seem to have adopted the ungenerous sentiment of Chærebus:

“——— *dolus an virtus, quis in hoste requirat?*”

But this is certainly no excuse; for it is the duty of a poet always to take the side of virtue. MALONE.

Line 410. ——— *and the dungeon your place,—a place deep enough; so shall you still be Coleville of the dale.*] The sense

of *dale* is included in *deep*; a *dale* is a deep place; a *dungeon* is a deep place; he that is in a *dungeon* may be therefore said to be in a *dale*.

JOHNSON.

Line 494. ——— *this same young sober-blooded boy doth not love me; nor a man cannot make him laugh;*] Falstaff here speaks like a veteran in life. The young prince did not love him, and he despaired to gain his affection, for he could not make him laugh. Men only become friends by community of pleasures. He who cannot be softened into gaiety, cannot easily be melted into kindness

JOHNSON.

Line 586. ——— *humourous as winter;*] That is, *changeable as the weather on a winter's day*. Dryden says of Almanzor, that he is *humourous* as wind.

JOHNSON.

Line 686. ——— *congealed in the spring of day.*] Alluding to the opinion of some philosophers, that the vapours being congealed in the air by cold, (which is most intense towards the morning,) and being afterwards rarified and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called *flaws*.

WARBURTON.

Line 636. *'Tis seldom, when the bee, &c.*] As the *bee*, having once placed her comb in a carcase, stays by her honey, so he that has once taken pleasure in bad company, will continue to associate with those that have the art of pleasing him.

JOHNSON.

Line 689. *Unfather'd heirs;*] This is, *equivocal births*; animals that had no animal progenitors; productions not brought forth according to the stated laws of generation.

JOHNSON.

Line 855. *England shall double gild his treble guilt;*] Evidently the nonsense of some foolish player: for we must make a difference between what Shakspeare might be supposed to have written off hand, and what he had corrected. These scenes are of the latter kind; therefore such lines are by no means to be esteemed his. But, except Mr. Pope,

(who judiciously threw out this line,) not one of Shakspeare's editors seem ever to have had so reasonable and necessary a rule in their heads, when they set upon correcting this author.

WARBURTON.

I know not why this commentator should speak with so much confidence what he cannot know, or determine so positively what so capricious a writer as our poet might either deliberately or wantonly produce. This line is, indeed, such as disgraces a few that precede and follow it, but it suits well enough with the *daggers hid in thought, and whetted on thy stony heart*; and the answer which the Prince makes, and which is applauded [by the king] for wisdom, is not of a strain much higher than this ejected line.

JOHNSON.

Line 890. — in *medicine* potable;] There has long prevailed an opinion that a solution of gold has great medicinal virtues, and that the incorruptibility of gold might be communicated to the body impregnated with it. Some have pretended to make *potable* gold, among other frauds practiced on credulity.

JOHNSON.

Line 942. *To lead out many to the Holy Land;*] The sense is: *Of those who assisted my usurpation, some I have cut off, and many I intended to lead abroad.* This journey to the Holy Land, of which the King very frequently revives the mention, had two motives, religion and policy. He durst not wear the ill gotten crown without expiation, but in the act of expiation he contrives to make his wickedness successful.

JOHNSON.

Line 951. *How I came by the crown, O God, forgive!*] This is a true picture of a mind divided between heaven and earth. He prays for the prosperity of guilt while he deprecates its punishment.

JOHNSON.

ACT V.

Line 1. *By cock and pye,]* *Cock* is only a corruption of the Sacred Name, as appears from many passages in the old interludes, *Gammer Gurton's Needle*, &c. viz. *Cocks-bones*, *cocks-wounds*, by *cock's-mother*, and some others.

The *pie* is a table or rule in the old Roman offices, showing, in a technical way, how to find out the service which is to be read upon each day.

STEEVENS.

Line 152. ——— *not the Turkish court;]* Not the court where the prince that mounts the throne put his brothers to death.

JOHNSON.

Line 153. *Not Amurath an Amurath succeeds,*

But Harry Harry;] Amurath the Third (the sixth emperor of the Turks) died on January the 18th, 1595-6. The people being generally disaffected to Mahomet, his eldest son, and inclined to Amurath, one of his younger children, the emperor's death was concealed for ten days by the Janizaries, till Mahomet came from Amaisia to Constantinople. On his arrival he was saluted emperor, by the great Bassas, and others his favourers; "which done, (says Knolles,) he presently after caused all his brethren to be invited to a solemn feast in the court; whereunto they, yet ignorant of their father's death, came cheerfully, as men fearing no harm: but, being come, were there all most miserably strangled." It is highly probable that Shakspeare here alludes to this transaction; which was pointed out to me by Dr. Farmer.

This circumstance, therefore, may fix the date of this play subsequently to the beginning of the year 1596; and perhaps it was written whilst this fact was yet recent.

MALONE.

Line 313. ——— cavaleroes —] This was the term by which an airy, splendid, irregular fellow was distinguished. The soldiers of king Charles were called *Cavaliers* from the gaiety which they affected in opposition to the sour faction of the parliament.

JOHNSON.

Line 328. *And dub me knight :*] It was the custom of the good fellows of Shakspeare's days to drink a very large draught of wine, and sometimes a less palatable potation, on *their knees*, to the health of their mistress. He who performed this exploit was dubb'd a *knight* for the evening.

MALONE.

Line 343. ——— *but goodman Puff of Barson.*] *Barston* is a village lying near Solihull, in Warwickshire.

Mr. Warton, in a note on *The Taming of the Shrew*, says, that *Wilnecote*, (or *Wincot*,) is a village in Warwickshire, near Stratford. I suppose, therefore, in a former scene, we should read *Wincot* instead of *Woncot*.

MALONE.

Line 369. ——— Bezonian?] From *bisognoso*, a needy person; thence, metaphorically, a base scoundrel.

THEOBALD.

Line 377. ——— *fig me, &c.*] To *fig*, in Spanish, *higarse*, is to insult by putting the thumb between the fore and middle finger. From this Spanish custom we yet say in contempt, "a fig for you."

JOHNSON.

Line 424. ——— *blue-bottle-rogue !*] A name, I suppose, given to the beadle, from the colour of his livery.

JOHNSON.

Dr. Johnson is right with respect to the *livery*, but the allusion seems to be to the great *flesh-fly*, commonly called a *blue-bottle*.

FARMER.

Line 499. ——— *know, the grave doth gape, &c.*] Nature is highly touched in this passage. The king having shaken off his vanities, schools his old companion for his follies with great severity: he assumes the air of a preacher, bids him fall to his prayers, seek grace, and leave gormandizing. But that word unluckily presenting him with a pleasant

idea, he cannot forbear pursuing it. *Know, the grave doth gape for thee thrice wider, &c.* and is just falling back into Hal, by an humorous allusion to Falstaff's bulk; but he perceives it immediately, and fearing Sir John should take advantage of it, checks both himself and the knight, with—

Reply not to me with a fool-born jest;

and so resumes the thread of his discourse, and goes moralizing on to the end of the chapter. Thus the poet copies nature with great skill, and shows us how apt men are to fall back into their old customs, when the change is not made by degrees, and brought into a habit, but determined of at once, on the motives of honour, interest, or reason.

WARBURTON.

Line 511. *Not to come near our person, &c.*] Mr. Rowe observes, that many readers lament to see Falstaff so hardly used by his old friend. But if it be considered, that the fat knight has never uttered one sentiment of generosity, and with all his power of exciting mirth, has nothing in him that can be esteemed, no great pain will be suffered from the reflection that he is compelled to live honestly, and maintained by the king, with a promise of advancement when he shall deserve it.

I think the poet more blameable for Poins, who is always represented as joining some virtues with his vices, and is therefore treated by the prince with apparent distinction, yet he does nothing in the time of action; and though after the bustle is over he is again a favourite, at last vanishes without notice. Shakspeare certainly lost him by heedlessness, in the multiplicity of his characters, the variety of his action, and his eagerness to end the play.

JOHNSON.

Line 541. — *to the Fleet;*] I do not see why Falstaff is carried to the Fleet. We have never lost sight of him since his dismissal from the king: he has committed no new fault, and therefore incurred no punishment; but the differ-

ent agitations of fear, anger, and surprize in him and his company, made a good scene to the eye; and our author, who wanted them no longer on the stage, was glad to find this method of sweeping them away. JOHNSON.

I fancy every reader, when he ends this play, cries out with Desdemona, "O most lame and impotent conclusion!" As this play was not, to our knowledge, divided into acts by the author, I could be content to conclude it with the death of Henry the Fourth:

"In that Jerusalem shall Harry die."

These scenes, which now make the fifth act of *Henry the Fourth*, might then be the first of *Henry the Fifth*; but the truth is, that they do not unite very commodiously to either play. When these plays were represented, I believe they ended as they are now ended in the books; but Shakspeare seems to have designed that the whole series of action, from the beginning of *Richard the Second*, to the end of *Henry the Fifth*, should be considered by the reader as one work, upon one plan, only broken into parts by the necessity of exhibition. JOHNSON.

END OF THE ANNOTATIONS ON THE SECOND PART OF
KING HENRY IV.

ANNOTATIONS

ON

P E R I C L E S.

ACT I.

LINE 21. ——— *unto him took a pheere,*] This word, which is frequently used by our old poets, signifies a *mate or companion*. MALONE.

Line 23. ——— *full of face,*] i. e. completely, exuberantly beautiful. A *full fortune*, in *Othello*, means a *complete, a large one*. MALONE.

Line 30. ——— *account no sin,*] *Account for accounted*.

Line 32. ——— *thither frame,*] i. e. shape or direct their course thither MALONE.

Line 36. (*To keep her still, and men in awe,*)] The meaning, I think, is not *to keep her and men in awe*, but *to keep her still to himself, and to deter others from demanding her in marriage*. MALONE.

Line 44. *Young prince of Tyre,*] It does not appear in the present drama that the father of Pericles is living. By *prince* therefore, throughout this play, we are to understand *prince regnant*. MALONE.

Line 51. *For the embracements even of Jove himself;
At whose conception, (till Lucina reign'd,)
Nature this dowry gave, to glad her presence, &c.]* I think the construction of these lines is, "at whose concep-

tion the senate-house of planets all did sit," &c. and that the words, "till Lucina reign'd, Nature," &c. are parenthetical.

MALONE.

Line 62. ——— and testy wrath

Could never be her mild companion.] This is a bold expression:—*testy wrath* could not well be a mild companion to any one; but by *her mild companion*, Shakspeare means the companion of her mildness.

M. MASON.

Line 78. ——— all thy whole heap must die,] i. e. thy whole mass must be destroyed.

MALONE.

Line 94. *Who know the world, see heaven, but feeling woe, &c.*] The meaning may be—I will act as sick men do; who having had experience of the pleasures of the world, and only a visionary and distant prospect of heaven, have neglected the latter for the former; but at length feeling themselves decaying, grasp no longer at temporal pleasures, but prepare calmly for futurity.

MALONE.

Line 119. *As you will live, resolve it you.*] This duplication is common enough to ancient writers. So, in *King Henry IV. Part I*:

"I'll drink no more, for no man's pleasure I." MALONE.

Line 127. *For he's no man on whom perfections wait,*] Means no more than—he's no honest man, that knowing, &c. MALONE.

Line 130. ——— to make man—] i. e. to produce for man, &c. MALONE.

Line 151. *Copp'd hills—*] i. e. in form of a cone.

Line 197. ——— to keep you clear,] To prevent any suspicion from falling on you. MALONE.

Line 211. *Partakes her private actions—*] Our author in *The winter's Tale* uses the word *partake* in an active sense, for *participate*.

" ——— your exultation

" *Partake to every one.*"

MALONE.

Line 281. *To which that breath, &c.]* i. e. the breath of flattery.

MALONE.

Line 285. *When signor Sooth—]* A near kinsman of this gentleman is mentioned in *The Winter's Tale*; "— and his pond fish'd by his next neighbour, by *sir Smile*, his neighbour."

MALONE.

Line 308. *That kings should let their ears hear their faults hid!]* Heaven forbid, that kings should stop their ears, and so prevent them from hearing their secret faults!—To let formerly signified to hinder.

MALONE.

Line 321. *From whence an issue—]* From whence I might propagate an issue, *that* are arms, &c.

MALONE.

Line 326. *Seem'd not to strike, but smooth:]* To smooth formerly signified to flatter.

MALONE.

Line 351. *I thought it princely charity to grieve them.]* That is, to lament their fate.

MALONE.

Line 444. *For riches, strew'd herself even in the streets;]* Shakspeare generally uses *riches* as a singular noun. Thus, in *Othello*

"The riches of the ship is come ashore." MALONE.

Line 476. *O, let those cities, that of plenty's cup—]* A kindred thought is found in *King Lear*;

"—— Take physick, pomp!"

Again, *ibidem*;

"Let the *superfluous* and *lust-dieted* man," &c. MALONE.

Line 495. *And make a conquest of unhappy me,]* I believe a letter was dropped at the press, and would read:

—— of *unhappy* men, &c. MALONE.

Line 496. *Whereas no glory's—]* *Whereas*, it has been already observed, was anciently used for *where*. MALONE.

Line 508. —— *if he on peace consist;]* If he stands on peace. A Latin sense. MALONE

ACT II.

Line 7. *I'll show you those, &c.]* I will now exhibit to you persons, who, after suffering small and temporary evils, will at length be blessed with happiness. MALONE.

Line 12. *Thinks all is writ he spoken can;]* Pays as much respect to whatever Pericles says, as if it were holy writ. "As true as the gospel," is still common language. MALONE.

Line 25. ——— *was not best—]* The construction is, And that for him to make his rest longer in Tharsus, was not best; i. e. his best course. MALONE.

Line 65. ——— *when I saw the porpus how he bounced and tumbled?]* The rising of porpuses near a vessel at sea, has long been considered by the superstition of sailors, as the fore-runner of a storm. So, in *The Duchess of Malfy*, by Webster, 1623; "He lifts up his nose like a *foul* porpus before a storm." MALONE.

Line 101. ——— *to cast thee in our way!]* He is playing on the word *cast*, which anciently was used both in the sense of *to throw*, and *to vomit*. MALONE.

Line 128. ——— *flap-jacks;]* i. e. *pancakes*.

Line 160. ——— *and what a man cannot get, &c.]* This passage, in its present state, is to me unintelligible. We might read—"O, sir, things must be as they may; and what a man cannot get, he may not lawfully deal for;—his wife's soul." MALONE.

Line 165. ——— *bots on't,]* The *bots* are the worms that breed in horses. This comick execration was formerly used in the room of one less decent. It occurs in *King Henry IV.* and in many other old plays. MALONE.

Line 211. ——— *a pair of bases,]* *Bases* signified the *houssings* of a horse, and may have been used in that sense

here. So, in Fairfax's translation of Tasso's *Godfrey of Bulloigne*;

"And with his streaming blood his *bases* dide."

MALONE.

Line 239. *The word; Lux tua vita mihi.*] What we now call the *motto*, was sometimes termed the *word* or *mot*, by our old writers. *Le mot*, French. So, in Marston's *Satires*, 1599;

"—— Fabius' perpetual golden coal,

"Which might have *semper idem* for a *mot*."

These Latin mottos may perhaps be urged as a proof of the learning of Shakspeare, or as an argument to show that he was not the author of this play; but tournaments were so fashionable and frequent an entertainment in the time of queen Elizabeth, that he might easily have been furnished with these shreds of literature.

MALONE.

Line 257. *What is the fourth?*] i. e. What is the fourth device?

MALONE.

Line 281. *The outward habit by the inward man.*] i. e. that makes us scan the inward man by the outward habit.

MALONE.

Line 320. —*wishing him my meat!*] I am afraid a jingle here intended between *meat* and *mate*. The two words were, I believe, in our author's time, generally, and are at this day in Warwickshire, pronounced alike. The address to *Juno* countenances this supposition.

MALONE.

Line 334. *Where now his son's a glow-worm in the night,*] *Where* is, I suppose, here, as in many other places, used for *whereas*.

The peculiar property of the glow-worm, on which the poet has here employed a line, he has in *Hamlet* happily described by a single word;

"The glow-worm shows the *matin* to be near,

"And 'gins to pale his *uneffectual* fire." MALONE.

Line 395. *I will not have excuse, with saying, this
Loud musick is too harsh—*] i. e. the loud noise
made by the clashing of their armour. MALONE.

Line 456. *And be resolv'd, he lives to govern us,*] *Resolv'd*
is satisfied, free from doubt. So, in a subsequent scene:

"Resolve your angry father, if my tongue," &c.

MALONE.

Line 459. *Whose death's, indeed, the strongest in our cen-
sure;*] *censure*, i. e. opinion.

Line 469. *Take I your wish, I leap into the seas,
Where's hourly trouble, &c.*] Thus the old copy.

STEEVENS.

On ship board the pain and pleasure may be in the pro-
portion here stated; but the troubles of him who plunges
into the sea, (unless he happens to be an expert swimmer,)
are seldom of an hour's duration.

MALONE.

Line 586. *Even as my life, my blood that fosters it,*] Even
as my life loves my blood that supports it.

MALONE.

ACT III.

Line 9. *Hymen hath brought the bride to bed,
Where, by the loss of maidenhead,
A babe is moulded;*] Thus in Twine's transla-
tion: "The bride was brought to bed, and Apollonius tarried
not long from her, where he accomplished the duties of mar-
riage, and faire Lucina conceived with childe the same night."

Line 13. *With your fine fancies quaintly eche;*] i. e. eke out.

MALONE.

Line 15. *By many a dearn and painful perch, &c.*] *Dearn* is
direful, dismal.

MALONE.

Line 17. *By the four opposing coignes,*] By the four oppo-

site *corner-stones* that unite and bind together the great fabric of the world.

MALONE.

Line 45. ——— *half the flood*

Hath their keel cut ;] They have made half their voyage with a favourable wind.

MALONE.

Line 55. *I will relate ;]* The further consequences of this storm I shall not describe.

MALONE.

Line 57. *Which might not what by me is told.]* i. e. which might not conveniently convey what by me is told, &c. What ensues may conveniently be exhibited in action ; but action could not well have displayed all the events that I have now related.

MALONE.

Line 84. *Patience, good sir ; do not assist the storm.]* Our author uses the same expression, on the same occasion, in *The Tempest* :

“ You mar our labour ;—keep your cabins ; you do assist the storm.”

MALONE.

Line 92. *Vie honour with yourselves.]* The meaning is sufficiently clear.—*In this particular you might learn from us a more honourable conduct.*

MALONE.

Line 107. ——— *I do not fear the flaw ;]* i. e. the blast.

MALONE.

Line 137. *Bring me the satten coffer ;]* The old copies have—*coffin*. It seems somewhat extraordinary that Pericles should have carried a coffin to sea with him. We ought, I think, to read, as I have printed,—*coffer*.

MALONE.

Line 173. *The very principals did seem to rend,*

And all to topple :] The principals are the strongest rafters in the roof of a building.

MALONE.

Line 178. *'Tis not our husbandry.]* *Husbandry* here signifies economical prudence.

MALONE.

Line 204. *To please the fool and death.]* The *Fool* and *Death* were principal personages in the old moralities.

They are mentioned by our author in *Measure for Measure*

"—— merely thou art death's fool," &c. MALONE.

Line 242. —— mundane—] i. e. worldly. MALONE.

ACT IV.

Line 12. —— oft the wrack

Of earned praise,] Praise that has been well
deserved. MALONE.

Line 21. —— or when to the lute

She sung, and made the night-bird mute,
That still records with moan ;] "A bird (I am
informed) is said to *record*, when he sings at first low to him-
self, before he becomes master of his song and ventures to
sing out. The word is in constant use with bird-fanciers at
this day." MALONE.

Line 31. With absolute Marina ;] i. e. highly accomplished
perfect. MALONE.

Line 45. Prest for this blow.] Prest is ready ; pret, Fr.
MALONE.

Line 59, No, [no], I will rob Tellus of her weed,
To strew thy green with flowers:] Thus the
quartos. In the folio *grave* was substituted for *green*. By
the *green*, as Lord Charlemont suggests to me, was meant
"the green turf with which the grave of Lychorida was
covered." *Weed* in old language meant *garment*. MALONE.

Line 93. With more than foreign heart.] With the same
warmth of affection as if I was his countrywoman.
MALONE.

Line 95. Our paragon to all reports,] Our fair charge,
whose beauty was once equal to all that fame said of it.
MALONE.

Line 99. ——— reserve

That excellent complexion, which did steal

The eyes of young and old.] To reserve is here to guard, to preserve carefully. MALONE.

Line 121. *That almost burst the deck,]* Burst is frequently used by our author in an active sense. MALONE.

Line 121. ——— *from the ladder-tackle*

Wash'd off a canvas-climber:] A ship-boy.

MALONE.

Line 196. *Ay, she quickly pooped him;]* The following passage in *The Devil's Charter*, a tragedy, 1607, will sufficiently explain this singular term:

“ ——— foul Amazonian trulls,

“ Whose lanterns are still lighted in their poops.”

MALONE.

Line 230. ——— *that she may not be raw in her entertainment.] Unripe, unskilful.* MALONE.

Line 286. ——— *that cowers i'the hams?]* Cowers, i. e. bends.

Line 289. ——— *he offered to cut a caper at the proclamation; but he made a groan at it, and swore he would see her to-morrow.]* If there be no other proof of Shakspeare's hand in this piece, this admirable stroke of humour would furnish decisive evidence of it. MALONE.

Line 297. ——— *we should lodge them with this sign.]* If a traveller from every part of the globe were to assemble in Mitylene, they would all resort to this house, while we had such a sign to it as this virgin. MALONE.

Line 310. ——— *for your bride goes to that with shame, which is her way to go with warrant.]* You say true; for even a bride, who has the sanction of the law to warrant her proceeding, will not surrender her person without some con-

straint. *Which is her way to with warrant,* means only—to which she is entitled to go.

MALONE.

Line 355. *Unless you play the impious innocent,*] She calls him an *impious* simpleton, because such a discovery would touch the life of one of his own family, his wife. An *innocent* was formerly a common appellation for an idiot.

MALONE.

Line 376. ——— a malkin,
Not worth the time of day.] A malkin, i. e. a coarse wench.

MALONE.

Line 380. *It greets me, as an enterprize of kindness,
Perform'd to your sole daughter.*] Perhaps it greets me, may mean, it pleases me; *c'est à mon gré.*

MALONE.

Line 394. *Doth swear to the gods, that winter kills the flies;*] You resemble one who is angry with heaven, because it does not controul the common course of nature. Marina, like the flies in winter, was fated to perish; yet you lament and wonder at her death, as an extraordinary occurrence.

MALONE.

Line 398. *Sail seas in cockles,*] We are told by Reginald Scott, in his *Discovery of Witchcraft*, 1584, that "it was believed that witches could sail in an egg shell, a cockle, or muscle shell, through and under tempestuous seas."—This popular idea was probably in our author's thoughts.

MALONE.

Line 429. ——— *who first is gone.*] Who has left Tharsus before her father's arrival there.

MALONE.

Line 454. ——— (*and swears she'll never stint,*)] *She'll never cease.*

MALONE.

Line 493. *How now? How a dozen of virginities?*] For what price may a dozen of virginities be had? So, in *King Henry IV. Part II.*

"How a score of ewes now?"

MALONE.

Line 533. ——— *without any more virginal fencing,]* This uncommon adjective occurs again in *Coriolanus*:

“ ——— the virginal palms of your daughters—.”

MALONE.

Line 539. *My lord, she's not paced yet ;]* She has not yet learned her paces.

MALONE.

Line 651. ——— *to every coystrel*

That hither comes enquiring for his tib ;] To every mean or drunken fellow that comes to enquire for a girl. *Coysterel* is properly a wine-vessel. *Tib* is, I think, a contraction of *Tubitha*. It was formerly a cant name for a strumpet.

MALONE.

ACT V.

Line 6. *Deep clerks she dumbs ;]* Thesens confounds those who address him, by his superior dignity ; Marina silences the learned persons with whom she converses, by her literary superiority.

MALONE.

Line 6. ——— *and with her neeld composes—]* *Neeld* for needle.

MALONE.

Line 11. *Her inkle, silk, twin with the rubied cherry ;]* *Inkle* is a species of tape.

MALONE.

Line 141. ——— *and aukward casualties—]* *Aukward* for adverse.

Line 166. *Who starves the ears she feeds, and makes them hungry,*

The more she gives them speech.] So, in *Antony and Cleopatra* ;

“ Other women cloy

“ The appetites they feed, but she makes hungry,

“ Where most she satisfies.”

MALONE.

Line 175. *And how achiev'd you these endowments, which
You make more rich to owe?*] *owe*, i. e. *own* or
possess.

Line 245. *This is the rarest dream that e'er dull sleep—*] The
words, *This is the rarest dream*, &c. are not addressed to
Marina, but spoken aside. MALONE.

Line 344. *—— goddess argentine,*] That is, regent of
the silver moon. MALONE.

Line 373. *Till he had done his sacrifice,*] That is, till *Pericles*
had done his sacrifice. MALONE.

Line 375. *The interim, pray, you, all confound.*] *To confound*
here signifies to *consume*. MALONE.

END OF THE ANNOTATIONS ON PERICLES.

ANNOTATIONS
ILLUSTRATIVE OF
THE PLAYS
OF
Shakespeare,

BY

JOHNSON,
STEEVENS,
MALONE,
THEOBALD,
WARBURTON,
FARMER,

HEATH,
POPE,
HAWKINS,
HANMER,
SIR J. REYNOLDS,
PERCY,

&c. &c. &c.

IN TWO VOLUMES.

VOL. II.

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1819.

ANNOTATIONS
ON
KING HENRY V.

ACT I.

LONDON.] It appears from Hall's and Holinshed's Chronicles, that the business of this scene was transacted at Leicester, where king Henry V. held a parliament in the second year of his reign. But the chorus at the beginning of the second act shows that the author intended to make London the place of his first scene.

MALONE.

Line 31. *Consideration like an angel, &c.]* As paradise, when sin and Adam were driven out by the angel, became the habitation of celestial spirits, so the king's heart, since *consideration* has driven out his follies, is now the receptacle of wisdom and of virtue.

JOHNSON.

Line 36 *Never came reformation in a flood,]* Alluding to the method by which Hercules cleansed the famous stables, when he turned a river through them. Hercules still is in our author's head when he mentions the Hydra.

JOHNSON.

Line 124. *Or nicely charge your understanding soul—]* Take heed, lest by nice and subtle sophistry you burthen your knowing soul, or *knowingly burthen your soul*, with the guilt of advancing a false title, or of maintaining, by specious fallacy

cies, a claim which, if shown in its native and true colours, would appear to be false.

JOHNSON.

Line 130. —*take heed how you impawn our person,*] The whole drift of the king is to impress upon the archbishop a due sense of the caution with which he is to speak. He tells him that the crime of unjust war, if the war be unjust, shall rest upon him:

Therefore take heed how you impawn your person,

So, I think, it should be read, *Take heed how you pledge yourself, your honour, your happiness, in support of bad advice.*

Dr. Warburton explains *impawn* by *engage*, and so escapes the difficulty.

JOHNSON.

Line 207. —*imbare their crooked titles—*] In the folio the word is spelt *imbarre*. *Imbare* is, I believe, the true reading. It is formed like *impaint*, *impawn*, and many other similar words used by Shakspeare.

MALONE.

Line 228. —*and cold for action!*] If *cold* be the true reading, their coldness should arise from *inaction*; and therefore the reading must be, *cold for want of action*. So Lyly, in *Euphues and his England*, 1581: “—If he were too long for the bed, Procrustes cut off his legs, for *catching cold*,” i. e. for *fear of catching cold*.

MALONE.

Line 282. *And make your chronicle as rich with praise, &c.*] The similitude between the chronicle and the sea consists only in this, that they are both full, and filled with something valuable. The quarto has *your*, the folio *their* chronicle.

JOHNSON.

Line 292. *To spoil and havock more than she can eat.*] It is not much the quality of the mouse to tear the food it comes at, but to run over it and defile it.

THEOBALD.

Line 294. *Yet that is but a curs'd necessity;*] It is certainly (as Dr. Warburton has also observed) the speaker's business to show that there is no real necessity for staying at home.

MALONE.

Line 306. *Setting endeavour, &c.*] The sense is, that all endeavour is to terminate in obedience, to be subordinate to the publick good and general design of government.

JOHNSON.

Line 309. *The act of order—*] *Act* here means *law*, or *statute*; as appears from the old quarto, where the words are, "Creatures that by awe ordain an *act* of order to a peopled kingdom."

Line 312. —venture *trade abroad* ;] To *venture trade* is a phrase of the same import and structure as to *hazard battle*.

JOHNSON.

Line 318. *The singing masons—*] Our author probably had here two images in his thoughts. The hum of a bee is obvious. I believe he was also thinking of a common practice among masons, who, like many other artificers, frequently sing at work: a practice that could not have escaped his observation.

MALONE.

Line 319. —kneading *up the honey* ;] To *knead* the *honey* gives an easy sense, though not physically true. The bees do, in fact, *knead* the wax more than the honey, but that Shakspeare perhaps did not know.

JOHNSON.

Line 404. *For that I have laid by—*] To qualify myself for this undertaking, I have descended from my station, and studied the arts of life in a lower character.

JOHNSON.

Line 410. —*His balls to gun-stones* ;] When ordnance was first used, they discharged balls, not of iron, but of stone.

JOHNSON.

ACT II.

Line 29. —*this grace of kings—*] i. e. he who does the greatest honour to the title. By the same kind of phraseology the usurper in *Hamlet* is called the *Vice of kings*, i. e. the opprobrium of them.

WARBURTON.

Line 39. —*charming the narrow seas*—] Though Ben Jonson, as we are told, was indebted to the kindness of Shakspeare for the introduction of his first piece, *Every Man in his Humour*, on the stage, and though our author performed a part in it, Jonson, in the prologue to that play, as in many other places, endeavoured to ridicule and depreciate him :

“ He rather prays, you will be pleas'd to see

“ One such to-day, as other plays should be ;

“ *Where neither chorus wafts you o'er the seas,*” &c.

When this prologue was written, is unknown. The envious author of it, however, did not publish it till 1616, the year of Shakspeare's death. MALONE.

Line 41. *We'll not offend one stomach*—] That is, you shall pass the-sea without the qualms of sea-sickness. JOHNSON.

Line 45. —*lieutenant Bardolph*.] At this scene begins the connection of this play with the latter part of *King Henry IV*. The characters would be indistinct, and the incidents unintelligible, without the knowledge of what passed in the two foregoing plays. JOHNSON.

Line 49. —*there shall be smiles* ;] Perhaps Nym means only to say, I care not whether we are friends at present ; however, when time shall serve, *we shall be in good humour with each other*. MALONE.

Line 87. —*Iceland dog* !] In the folio the word is spelt *Island* ; in the quarto, *Iseland*. MALONE.

I believe we should read, *Iceland dog*. He seems to allude to an account credited in Elizabeth's time, that in the north there was a nation with human bodies and dog's heads.

JOHNSON.

Line 98. *For I can take*,] I know not well what he can take. The quarto reads *talk*. In our author *to take*, is sometimes *to blast*, which sense may serve in this place. JOHNSON.

Line 244. —*proceeding on distemper*,] i. e. sudden passions. WARBURTON.

Perturbation of mind. *Temper* is equality or calmness of mind, from an equipoise or due mixture of passions. *Distemper* of mind is the predominance of a passion, as *distemper* of body is the predominance of a *humour*. JOHNSON.

Line 318. —*he, that temper'd thee,*] Though *temper'd* may stand for *formed* or *moulded*, yet I fancy *tempted* was the author's word, for it answers better to *suggest* in the opposition. JOHNSON.

Line 326. *O, how hast thou with jealousy infected*

The sweetness of affiance!] Shakspeare uses this aggravation of the guilt of treachery with great judgment. (One of the worst consequences of breach of trust is the diminution of that confidence which makes the happiness of life, and the dissemination of suspicion, which is the poison of society.

JOHNSON.

Line 407. —*finer end,*] For *final*.

JOHNSON.

—*an it had been any christom child;*] Blount, in his *Glossography*, 1678, says, that *chrisoms* in the bills of mortality are such children as die within the month of birth, because during that time they use to wear the *chrisom cloth*.

MALONE.

Line 409. —*turning o'the tide:*] It has been a very old opinion, which Mead, *de imperio solis*, quotes, as if he believed it, that nobody dies but in the time of ebb: half the deaths in London confute the notion, but we find that it was common among the women of the poet's time.

JOHNSON.

Line 416. —*now I, to comfort him, bid him, 'a should not think of God, &c.*] Perhaps Shakspeare was indebted to the following story in *Wits, Fills, and Fancies*, &c. 1695, for this very characteristic exhortation: "A gentlewoman fearing to be drowned, said, now Jesu receive our soules! Soft, mistress, answered the waterman; *I trow, we are not come to that passe yet.*

MALONE.

Line 452. — *clear thy chrystals.*] Dry thine eyes : but I think it may better mean, in this place, *wash thy glasses.*

JOHNSON.

Line 465. *And more than carefully it us concerns.*] *More than carefully* is with more than common care ; a phrase of the same kind with *better than well.*

JOHNSON.

ACT III.

Line 364. *In that nook-shotten isle of Albion.*] *Shotten* signifies any thing projected : so *nook-shotten isle*, is an isle that shoots out into capes, promontories, and necks of land, the very figure of Great Britain.

WARBURTON.

Line 369. — *Can sodden water,*

A drench for sur-rein'd jades.] The exact meaning of *sur-rein'd* I do not know. It is common to give horses over-ridden or feverish ground malt and hot water mixed, which is called a *mash*. To this he alludes.

JOHNSON.

I suppose, *sur-rein'd* means *over-ridden* ; horses on whom the rein has remained too long.

MALONE.

Line 456. *That goddess blind,*] The picture of *Fortune* is taken from the old history of *Fortunatus* ; where she is described to be a fair woman, *muffled over the eyes.*

FARMER.

Line 513. — *such slanders of the age,*] This was a character very troublesome to wise men in our author's time. " It is the practice with him (says Archan) to be warlike, though he never looked enemy in the face ; yet some warlike sign must be used, as a slovenly buskin, or an over-staring frowned head, as though out of every hair's top should suddenly start a good big oath."

JOHNSON.

Line 542. — *his fire's out.*] This is the last time that any sport can be made with the red face of Bardolph, which, to confess the truth, seems to have taken more hold on Shakespeare's imagination than on any other. The conception is

very cold to the solitary reader, though it may be somewhat invigorated by the exhibition on the stage. This poet is always more careful about the present than the future, about his audience than his readers.

JOHNSON.

Line 551. — *by my habit.*] That is, by his herald's coat. The person of a herald being inviolable, was distinguished in those times of formality by a peculiar dress, which is likewise yet worn on particular occasions.

JOHNSON.

Line 561. — *upon our cue,*] In our turn. This phrase the author learned among players, and has imparted it to kings.

JOHNSON.

Line 597. — *God before,*] This was an expression in that age for *God being my guide*, or, when used to another, *God be thy guide*. So, in *An old Dialogue between a herdsman and a Maiden going on a Pilgrimage to Walsingham*, the herdsman takes his leave in these words:

“Now, go thy ways, and God before.”

To prevent was used in the same sense.

JOHNSON.

Line 600. — *There's for thy labour, Montjoy.*

Go, bid thy muster well advise himself:—

We shall your tawny ground with your red blood

Discolour:] From Holinshed: “My desire is, that none of you be so *unadvised*, as to be the occasion that I in my defence shall *colour* and make *red your tawny ground* with the effusion of christian blood. When he [Henry] had thus answered the herald, he gave him a *greate rewarde*, and licensed him to depart.”

MALONE.

Line 772. — *give them great meals of beef,*] Our author had the chronicle in his thoughts: “—keep an Englishman one month from his warm bed, *fat beef*, stale drink,” &c.

So also in the old *King Henry V.*

“Why, take an Englishman out of his warm bed,

“And his stale drink, but one moneth,

“And, alas, what will become of him?”

MALONE.

ACT IV.

Line 3. *Fills the wide vessel of the universe.*] The *universe*, in its original sense, no more means this globe singly than the circuit of the horizon; but, however large in its philosophical sense, it may be poetically used for as much of the world as falls under observation. JOHNSON.

Line 6. —*stilly sounds,*] i. e. gently, lowly. So, in the sacred writings: “a still small voice.” MALONE.

Line 8. *The secret whispers of each other's watch:*] Holinshed says, that the distance between the two armies was but two hundred and fifty paces MALONE.

Line 9. *Fire answers fire;*] This circumstance is also taken from Holinshed: “—but at their coming into the village, fires were made (by the English) to give light on every side, as there likewise were in the French host” MALONE.

Line 10. —*the other's umber'd face:*] *Umbere'd* means here discoloured by the gleam of the fires. MALONE.

Line 20. *Do the low-rated English play at dice;*] From Holinshed: “The Frenchmen in the mean while, as though they had been sure of victory, made great triumphe, for the captains had determined before how to divide the spoil, and the souldiers the night before had plaid the English at dice.” MALONE.

Line 55. *Minding true things,*] To mind is the same as to call to remembrance. JOHNSON.

Line 66. *That we should dress us fairly for our end.*] *Dress us*, I believe, means here, address us; i. e. prepare ourselves. MALONE.

Line 81. *With casted along, &c.*] *Slough* is the skin which the serpent annually throws off, and by the change of which he is supposed to regain new vigour and fresh youth. *Legerity* is lightness, nimbleness. JOHNSON.

Line 205. —*their children rawly left.*] That is, without

preparation, hastily, suddenly. What is not matured is raw. So in Macbeth:

"Why in this rawness left he wife and children?"

JOHNSON.

Line 304. *Upon the king! &c.*] There is something very striking and solemn in this soliloquy, into which the king breaks immediately as soon as he is left alone. Something like this, on less occasions, every breast has felt. Reflection and seriousness rush upon the mind upon the separation of a gay company, and especially after forced and unwilling merriment.

JOHNSON.

Line 318. *What are thy rents? what are thy comings-in?*

O ceremony, shew me but thy worth!

What is the soul of adoration?] The first copy reads

What? is thy soul of adoration?

This is incorrect, but I think we may discover the true reading easily enough to be,

What is thy soul, O adoration?

That is, O reverence paid to kings, *what art thou within? What are thy real qualities? What is thy intrinsic value?*

JOHNSON.

Line 339. — *farced title running, &c.*] *Farced* is *stuffed*. The tumid puffy titles with which a king's name is always introduced. This, I think, is the sense.

JOHNSON.

Line 382. *Two chantries,]* One of these monasteries was for Carthusian monks, and was called *Bethlehem*; the other was for religious men and women of the order of Saint Bridget, and was named *Sion*. They were on opposite sides of the Thames, and adjoined the royal manor of *Sheen*, now called *Richmond*.

MALONE.

Line 450. — *their executors, the knavish crows,]* The crows who are to have the disposal of what they shall leave, their hides and their flesh.

JOHNSON.

Line 522. *But he'll remember with advantages,]* Old men,

notwithstanding the natural forgetfulness of age, shall remember *their seats of this day*, and remember to tell them *with advantage*. Age is commonly boastful, and inclined to magnify past acts and past times. JOHNSON.

Line 631. *For I will fetch thy rim—*] Cole, in his *Dictionary*, 1678, describes *rim* to be the caul in which the bowels are wrapped. MALONE.

Line 639. — *a ton of moys ?*] *Moy* is a piece of money; whence *moi d'or*, or *moi of gold*. JOHNSON.

Line 687. — *this roaring devil & the old play,*] In modern puppet-shows, which seem to be copied from the old farces, *Punch* sometimes fights the devil, and always overcomes him. I suppose the *villain* of the old farce, to whom *Punch* succeeds, used to fight the devil with a wooden dagger. JOHNSON.

Line 816. — *the fat knight—*] This is the last time that Falstaff can make sport. The poet was loath to part with him, and has continued his memory as long as he could.

JOHNSON.

Line 939. — *When Alençon and myself were down together,*] This circumstance is not an invention of Shakspeare's. Henry was felled to the ground at the battle of Agincourt, by the duke of Alençon, but recovered and slew two of the duke's attendants. Afterwards Alençon was killed by the king's guard, contrary to Henry's intention, who wished to have saved him. MALONE.

Line 1075. — *Duvy Gam, esquire :*] This gentleman being sent by Henry, before the battle, to reconnoitre the enemy, and to find out their strength, made this report: "May it please you, my liege, there are enough to be killed, enough to be taken prisoners, and enough to run away." He saved the king's life in the field. Had our poet been apprized of this circumstance, this brave Welshman would probably have been more particularly noticed, and not have been merely registered in a muster-roll of names. MALONE.

Line 1095. *Do we all holy rites ;*] The king (say the Chronicles) caused the psalm, *In exitu Israel de Ægypto* (in which, according to the vulgate, is included the psalm, *Non nobis, Domine*, &c.) to be sung after the victory. POPE.

ACT V.

Line 14. — *a mighty whiffler*—] An officer who walks first in processions, or before persons in high stations, on occasions of ceremony. The name is still retained in London, and there is an officer so called that walks before their companies at times of publick solemnity. It seems a corruption from the French word *huissier*. HANMER.

Line 19. — *to have borne*, &c.] The construction is, to have his bruised helmet, &c. borne before him through the city: i. e. to order it to be borne. This circumstance also our author found in Holinshed. MALONE.

Line 23. *Giving full trophy*,] Transferring all the honours of conquest, all trophies, tokens, and shows, from himself to God. JOHNSON.

Line 31. *As, by a lower but by loving likelihood*,] The later editors, in hope of mending the measure of this line, have injured the sense. The folio reads as I have printed; but all the books, since revisal became fashionable, and editors have been more diligent to display themselves than to illustrate their author, have given the line thus:

As by a low, but loving likelihood.

Thus they have destroyed the praise which the poet designed for Essex; for who would think himself honoured by the epithet *low*? The poet, desirous to celebrate that great man, whose popularity was then his boast, and afterwards his destruction, compares him to king Harry; but being afraid to offend the rival courtiers, or perhaps the queen herself,

he confesses that he *is lower* than a king, but would never have presented him absolutely as *low*. JOHNSON.

Line 32. —*the general of our gracious empress*—] The earl of Essex, in the reign of queen Elizabeth. POPE.

Line 34. *Bringing rebellion* broached—] Spitted, transfixed. JOHNSON.

Line 133. *Doth fortune play the huswife*—That is, the *jilt*. *Huswife* is here used in an ill sense. JOHNSON.

The comick scenes of *The History of Henry the Fourth and Fifth* are now at an end, and all the comick personages are now dismissed. Falstaff and Mrs. Quickly are dead; Nym and Bardolph are hanged; Gadshill was lost immediately after the robbery; Poins and Peto have vanished since, one knows not how; and Pistol is now beaten into obscurity. I believe every reader regrets their departure. JOHNSON.

Line 187. *Unpruned* dies:] We must read, *lies*; for neglect of pruning does not kill the vine, but causes it to ramify immoderately, and grow wild; by which the requisite nourishment is withdrawn from its fruit. WARBURTON.

This emendation is physically right, but poetically the vine may be well enough said to die, which ceases to bear fruit. JOHNSON.

Line 309. —*take a fellow of plain and uncoined constancy*;) i. e. A constancy in the ingot, that hath suffered no alloy, as all coined metal has. WARBURTON.

END OF THE ANNOTATIONS ON KING HENRY THE FIFTH

ANNOTATIONS

ON

THE FIRST PART OF

KING HENRY VI.

ACT I.

LINE 27. ——— *the subtle-witted French, &c.*] There was a notion prevalent a long time, that life might be taken away by metrical charms. As superstition grew weaker, these charms were imagined only to have power on irrational animals. In our author's time it was supposed that the Irish could kill rats by a song.

JOHNSON.

Line 96. ——— *their intermissive miseries.*] i. e. their miseries, which have had only a short intermission from Henry the Fifth's death to my coming amongst them. WARBURTON.

Line 144. ——— *If Sir John Fastolfe, &c.*] Mr. Pope has taken notice, "That Falstaff is here introduced again, who was dead in *Henry V.* The occasion whereof is, that this play was written before *King Henry IV.* or *King Henry V.*" But it is the historical Sir John Fastolfe (for so he is called in both our Chronicles) that is here mentioned; who was a lieutenant-general, deputy regent to the duke of Bedford in Normandy, and a knight of the garter; and not the comick character afterwards introduced by our author, and which was a creature merely of his own brain. Nor when he

named him *Falstaff* do I believe he had any intention of throwing a slur on the memory of this renowned old warrior.

THEOBALD.

Mr. Theobald might have seen his notion contradicted in the very line he quotes from. *Fastolfe*, whether truly or not, is said by Hall and Holinshed to have been degraded for cowardice. Dr. Heylin, in his *Saint George for England*, tells us, that, "he was afterwards, upon good reason by him alledged in his defence, restored to his honour."—"This Sir John *Fastolfe*," continues he, "was without doubt, a valiant and wise captain, notwithstanding the stage hath made merry with him."

FARMER.

Line 231. *England all Olivers and Rowlands bred,*] These were two of the most famous in the list of Charlemagne's twelve peers; and their exploits are rendered so ridiculously and equally extravagant by the old romancers, that from thence arose that saying amongst our plain and sensible ancestors, of *giving one a Rowland for his Oliver*, to signify the matching one incredible lie with another. WARBURTON.

Line 243. — *gimmals* —] A *gimmel* is a piece of jointed work, where one piece moves within another, whence it is taken at large for an *engine*. It is now by the vulgar called a *gimcrack*.

JOHNSON.

Line 244. *Their arms are set like clocks,*] Perhaps our author was thinking of the clocks in which figures in the shape of men struck the hours. Of these there were many in his time.

MALONE.

Line 260. — *nine sibyls of old Rome;*] There were no *nine sibyls* of Rome; but he confounds things, and mistakes this for the nine books of Sibylline oracles, brought to one of the Tarquins.

WARBURTON.

Line 262. *Believe my words,*] It should be read:

Believe her words.

JOHNSON.

I perceive no need of change. The Bastard calls upon

the Dauphin to believe the extraordinary account he has just given of the prophetick spirit and prowess of the Maid of Orleans.

MALONE.

Line 351. *Expect Saint Martin's summer,*] That is, expect prosperity after misfortune, like fair weather at Martlemas, after winter has begun.

JOHNSON.

Line 360. *Was Mahomet inspired with a dove?*] Sir Walter Raleigh, in his History of the World, informs us, *Mahomet* had a dove, "which he used to feed with wheat out of his ear; which dove, when it was hungry, lighted on Mahomet's shoulder, and thrust his bill in to find its breakfast; Mahomet persuading the rude and simple Arabians, that it was the Holy Ghost that gave him advice."

GREY.

Line 363. *Nor yet Saint Philip's daughters,*] Meaning the four daughters of Philip mentioned in the Acts.

HANMER.

Line 420. *Thou, that giv'st whores indulgences to sin;*] The public stews were formerly under the district of the bishop of Winchester.

POPE.

Line 425. *This be Damascus, be thou cursed Cain,*] About four miles from Damascus is a high hill, reported to be the same on which Cain slew his brother Abel. Maundrel's *Travels*, p. 131.

POPE.

Line 443. — *Winchester goose,*] A strumpet, or the consequences of her love, was a Winchester goose.

JOHNSON.

Line 478. *I'll call for clubs, if you will not away;*] That is for peace officers armed with clubs or staves. In affrays, it was customary in this author's time to call out clubs! clubs!

MALONE.

Line 500. *Wont, through a secret grate of iron bars, &c.*] That is, the English went not through a secret grate, but went to overpeer the city through a secret grate, which is in yonder tower. I did not know till of late that this passage had been thought difficult.

JOHNSON.

Line 523. ——— so *pi'd esteem'd.*] Mr. Steevens thinks means so *pillag'd.*

Line 572. ——— *thy cheek's side struck off!*] Camden says in his *Remaines*, that the French scarce knew the use of great ordnance, till the siege of Mans in 1455, when a breach was made in the walls of that town by the English, under the conduct of this earl of Salisbury; and that he was the first English gentleman that was slain by a cannon-ball.

MALONE.

Line 600. *Pucelle, &c.*] Mr. Tollet says that *pucell* signifies a *wench*, a *drab*.

Line 620. *Blood will I draw on thee,*] The superstition of these times taught that he that could draw the witch's blood, was free from her power.

JOHNSON.

Line 681. *Thou Rhodope's,*] *Rhodope* was a famous strumpet, who acquired great riches by her trade. The least but most finished of the Egyptian pyramids (says Pliny, in the 36th book of his *Natural History*, ch. xii.) was built by her.

STEEVENS.

ACT II.

Line 48. ——— *unready so?*] *Unready* was the current word in those times for *undressed*.

JOHNSON.

Line 285. *From off this brier pluck a white rose with me.*] This is given as the original of the two badges of the houses of York and Lancaster; whether truly or not is no great matter. But the proverbial expression of *saying a thing under the rose*, I am persuaded came from thence. When the nation had ranged itself into two great factions, under the *white* and *red* rose, and were perpetually plotting and counterplotting against one another, then, when a matter of faction was communicated by either party to his friend in the

same quarrel, it was natural for him to add, that he *said it under the rose*; meaning that, as it concerned the faction, it was religiously to be kept secret. WARBURTON.

Line 290. *I love no colours* ;] *Colours* is here used ambiguously for *tints* and *deceits*. JOHNSON.

Line 301. *Well objected* ;] Properly thrown in our way, justly proposed. JOHNSON.

Line 325. ——— *but anger,—that thy cheeks, &c.*] i. e. it is not for fear that my cheeks look pale, but for anger; anger produced by this circumstance, namely, that *thy cheeks blush, &c.* MALONE.

Line 350. *He bears him on the place's privilege* ;] The Temple, being a religious house, was an asylum, a place of exemption, from violence, revenge, and bloodshed.

JOHNSON.

Enter Mortimer ;] Shakspeare has departed from the truth of history, in this meeting of Mortimer and Plantagenet.

Line 428. *Since Henry Monmouth first began to reign,—*

This loathsome sequestration have I had ;] Here again, the author certainly is mistaken. MALONE.

Line 508. *Thou art my heir ; the rest, I wish thee gather* ;] The sense is, I acknowledge thee to be my heir ; the consequences which may be collected from thence, I recommend it to thee to draw. HEATH.

Line 539. *Choak'd with ambition of the meaner sort* ;] We are to understand the speaker as reflecting on the ill fortune of Mortimer, in being always made a tool of by the Percies of the North in their rebellious intrigues ; rather than asserting his claim to the crown, in support of his own princely ambition. WARBURTON.

Line 545. *Or make my ill* ;] *My ill*, is my ill usage.

MALONE.

ACT III.

The Parliament-House.] This parliament was held in 1426, at Leicester, though the author of this play has represented it to have been held in London. King Henry was now in the fifth year of his age. In the first parliament which was held at London shortly after his father's death, his mother queen Katharine brought the young king from Windsor to the metropolis, and sat on the throne of the parliament house with the infant in her lap. MALONE.

— put up a *Bill* ;] i. e. articles of accusation, for in this sense the word *bill* was sometimes used. So, in Nashe's *Have with you to Saffron Walden*, 1596: "That's the cause we have so manie bad workmen now adaies: put up a *bill* against them next parliament." MALONE.

Line 45. *Thou bastard of my grandfather,*] The bishop of Winchester was an illegitimate son of John of Gaunt, duke of Lancaster, by Katharine Swynford, whom the duke afterwards married. MALONE.

Line 149. ——— *hath a kindly gird.*] i. e. feels an emotion of kind remorse. JOHNSON.

Line 350. ——— *save myself by flight* ;] I have no doubt that it was the *exaggerated* representation of sir John Fastolfe's cowardice which the author of this play has given, that induced Shakspeare to give the name of Falstaff to his knight. Sir John Fastolfe did indeed fly at the battle of *Patay*, in the year 1429; and is reproached by Talbot in a subsequent scene, for his conduct on that occasion; but no historian has said that he fled before Rouen. The change of the name had been already made, for throughout the old copy of this play, this flying general is erroneously called *Falstaffe*. MALONE.

Dies, &c.] The duke of Bedford died at Rouen in September, 1435, but not in any action before that town.

MALONE.

Line 440. *As looks the mother on her lowly babe,]* It is plain Shakspeare wrote—*lovely babe*, it answering to *fertile France* above, which this domestic image is brought to illustrate.

WARBURTON.

The alteration is easy and probable, but perhaps the poet by *lowly babe* meant the *babe* lying *low* in death. *Lowly* answers as well to *town defaced* and *wasting ruin*, as *lovely* to *fertile*.

JOHNSON.

Line 477. ——— *these haughty words of hers*

Have batter'd me like roaring cannon-shot,] How these lines came hither I know not; there was nothing in the speech of Joan haughty or violent, it was all soft entreaty and mild expostulation.

JOHNSON.

Dr. Johnson mistakes the meaning of *haughty*; it simply means *high, exalted*.

Line 485. *Done like a Frenchman; turn, and turn again!]* The inconstancy of the French was always the subject of satire. I have read a dissertation written to prove that the index of the wind upon our steeples was made in form of a cock, to ridicule the French for their frequent changes.

JOHNSON.

Line 516. *I do remember how my father said,]* The author of this play was not a very correct historian. Henry was but nine months old when his father died, and never saw him.

MALONE.

Line 539. *That, who so draws a sword, 'tis present death;]* Shakspeare wrote:

————— *draws a sword i'th' presence. 't's death;*

i. e. in the court, or in the presence chamber. WARBURTON.

This reading cannot be right, because, as Mr. Edwards observed, it cannot be pronounced. It is, however, a good comment, as it shews the author's meaning.

JOHNSON.

ACT IV.

Line 76. ——— *I am prevented,*] *Prevented* is here, *anticipated*; a Latinism. MALONE.

Line 196. *And, if I wist, he did,*] York says he is not pleased that the king should prefer the red rose, the badge of Somerset his enemy; Warwick desires him not to be offended at it, as he dares say the king *meant no harm*. To which York, yet unsatisfied, hastily adds, in a menacing tone,—*If I thought he did*;—but he instantly checks his threat with, *let it rest*. It is an example of a rhetorical figure, which our author has elsewhere used.

Line 209. *'Tis much,*] In our author's time this phrase meant—*'Tis strange, or wonderful*. MALONE.

Line 210. ——— *when envy breeds unkind division;* *Envy* in old English writers frequently means *enmity*. *Unkind* is *unnatural*. MALONE.

Line 222. *Lean famine, quartering steel, and climbing fire;*] The author of this play followed Hall's *Chronicle*: "The Goddess of warre, called Bellona—hath these three hand maides ever of necessitie attendyng on her; *Bloud, Fire, and Famine*; whiche thre damosels be of that force and strength that every one of them alone is able and sufficient to torment and afflict a proud prince; and they all joyned together are of puissance to destroy the most populous country and most richest region of the world" MALONE.

Line 240. *To rive their dangerous artillery—*] *Rive* their artillery seems to mean charge their artillery so much as to endanger their bursting.

Line 245. ——— *due thee withat;*] *To due* is to *endue*, to *deck*, to *grace*. JOHNSON.

Line 250. ——— *be then in blood :*] Be in high spirits, be of true mettle. JOHNSON.

Line 260. *Not rascal-like.*] A rascal deer is the term of chase for lean poor deer. JOHNSON.

Line 283. *And I am lowted—*] To *lowt* may signify to depress, to lower, to dishonour; but I do not remember it so used. We may read—*And I am flouted*; I am mocked, and treated with contempt. JOHNSON.

I believe the meaning is: I am treated with contempt like a lowt, or low country fellow. MALONE.

Line 314. *And now they meet where both their lives are done.*] i. e. expended, consumed. The word is yet used in this sense in the Western counties. MALONE.

Line 324. *Thus, while the vulture of sedition—*] Alluding to the tale of Prometheus. JOHNSON.

Line 392. ——— *a feast of death,*] To a field where death will be *feasted* with slaughter. JOHNSON.

Line 402. ——— *noble Talbot stood.*] For what reason this scene is written in rhyme, I cannot guess. If Shakespeare had not in other plays mingled his rhymes and blank verses in the same manner, I should have suspected that this dialogue had been a part of some other poem which was never finished, and that being loath to throw his labour away, he inserted it here. JOHNSON.

Line 496. *On that advantage, bought with such a shame,*
(*To save a pultry life, and slay bright fame,*)] The sense is—Before young Talbot fly from his father, (in order to save his life while he destroys his character,) or, for the sake of, *the advantages* you mention, namely, preserving our household's name, &c. may my coward horse drop down dead! MALONE.

Line 514. *Triumphant death, smear'd with captivity!*] That is, death stained and dishonoured with captivity. JOHNSON.

Line 550. ——— *raging-wood,*] Wood here means mad.

Line 552. ——— in *Frenchmen's blood*!] The return of rhyme where young Talbot is again mentioned, and in no other place, strengthens the suspicion that these verses were originally part of some other work, and were copied here only to save the trouble of composing new. JOHNSON.

ACT V.



Line 23. ——— *my years are young* ;] His majesty, however, was twenty-four years old. MALONE.

Line 31. *What! is my lord of Winchester install'd,*
And call'd unto a cardinal's degree!] It should seem from the stage direction prefixed to this scene, and from the conversation between the legate and Winchester, that the author meant it to be understood that the bishop had obtained his cardinal's hat only just before his present entry. The inaccuracy, therefore, was in making Gloucester address him by that title in the beginning of the play. He in fact obtained it in the fifth year of Henry's reign.

MALONE.

Line 66. *That, neither in birth,*] I would read—*for birth*. That is, thou shalt not rule me, though thy birth is legitimate, and thy authority supreme. JOHNSON.

Line 98. — *ye charming spells, and periapts* ;] Charms sowed up. *Ezek. xiii. 18*: "Woe to them that sow pillows to all arm-holes, to hunt souls." POPE.

Periapts were worn about the neck as preservatives from disease or danger. Of these, the first chapter of *St. John's Gospel* was deemed the most efficacious. STEEVENS.

Line 102. — *monarch of the north,*] The North was always supposed to be the particular habitation of bad spirits. Milton, therefore, assembles the rebel angels in the north.

JOHNSON.

Line 162. *As plays the sun upon the glassy streams, &c.]* This comparison, made between things which seems sufficiently unlike, is intended to express the softness and delicacy of Lady Margaret's beauty, which delighted, but did not dazzle; which was bright, but gave no pain by its lustre.
JOHNSON.

Line 167. — *disable not thyself;*] Do not represent thyself so weak. To *disable* the judgment of another was, in that age, the same as to destroy its credit or authority.
JOHNSON.

Line 307. *Mad, natural graces—]* So the old copy. The modern editors have been content to read—*her* natural graces. By the word *mad*, however, I believe the poet only meant *wild* or uncultivated. In the former of these significations he appears to have used it in *Othello*:

“ ——— he she lov'd prov'd *mad*.”

which Dr. Johnson has properly intepreted. We call a wild girl, to this day, a *mad-cap*.

Mad, in some of the ancient books of gardening, is used as an epithet to plants which grow rampant and wild.

STEEVENS.

Line 319. *Decrepit miser !]* *Miser* here has not an avaricious meaning, but that of *miser, wretch*, Latin.

Line 331. — *that thou wilt be so obstacle !]* A vulgar corruption of *obstinate*, which I think has oddly lasted since our author's time till now.
JOHNSON.

Line 392. *Alencon ! that notorious Machiavel !]* *Machiavel* being mentioned somewhat before his time, this line is by some of the editors given to the players, and ejected from the text.
JOHNSON.

Line 410. — *till mischief, and despair,*

Drive you to break your necks, or hang yourselves ?]

Perhaps Shakspeare intended to remark, in this execration, the frequency of suicide among the English, which

has been commonly imputed to the gloominess of their air. JOHNSON.

Line 473. — *upon comparison?*] Do you stand to compare your present state, a state which you have neither right nor power to maintain, with the terms which we offer?

JOHNSON.

Line 474. — *accept the title thou usurp'st,*

Of benefit—] *Benefit* is here a term of law.

Be content to live as the *beneficiary* of our king. JOHNSON.

Line 507. *So am I driven,*] The simile is somewhat obscure; he seems to mean, that as a ship is driven against the tide by the wind, so he is driven by love against the current of his interest. JOHNSON.

Line 531. *Or one, that, at a triumph—*] That is, at the sports at which a triumph is celebrated. JOHNSON.

Line 558. *Than to be dealt in by attorneyship;*] By the intervention of another man's choice; or the discretionary agency of another. JOHNSON.

Line 600. *If you do censure me, &c.*] To *censure* is here simply to *judge*. *If in judging me you consider the past frailties of your own youth.* JOHNSON.

END OF THE ANNOTATIONS ON THE FIRST PART OF
KING HENRY VI.

ANNOTATIONS
ON
THE SECOND PART OF
KING HENRY VI.

ACT L

Line 32. — *mine alder-lievest sovereign,*] *Alder-lievest* is an old English word given to him to whom the speaker is supremely attached: *lievest* being the superlative of the comparative *levar*, rather, from *lief*. So, Hall in his *Chronicle*, Henry VI. folio 12: "Ryght byghe and mighty prince, and my ryght noble, and, after one, *levest* lord."

WARBURTON.

Line 113. *This peroration with such circumstance?*] This speech crouded with so many instances of aggravation.

JOHNSON.

Line 131. *And are the cities, &c.*] The indignation of Warwick is natural, and I wish it had been better expressed; there is a kind of jingle intended in *wounds* and *words*.

JOHNSON.

In the old play the jingle is more striking. "And must that then which we won with our *swords*, be given away with *words*?"

MALONE.

Line 165. *And all the wealthy kingdoms of the west,]* Certainly Shakspeare wrote—*east*.
WARBURTON.

There are wealthy kingdoms in the *west* as well as in the *east*, and the western kingdoms were more likely to be in the thought of the speaker.
JOHNSON.

Line 235. *Stands on a tickle point,]* *Tickle* for *ticklish*.

Line 257. —*the prince's heart of Claydon.*] According to the fable, Meleager's life was to continue only so long as a certain firebrand should last. His mother Althea having thrown it into the fire, he expired in great torments.
MALONE.

Line 400. *Sort how it will,]* Let the issue be what it will.
JOHNSON

Line 409. —*in the quill.*] In the *quill* probably may mean with much exactitude and formality.

Line 502. *Till Suffolk gave two dukedoms—]* The duchies of Anjou and Maine, which Henry surrendered to Reignier, on his marriage with Margaret.
MALONE.

Line 512. —*this late complaint—]* That is, the complaint of Peter the armourer's man against his master, for saying that York was the rightful king.
JOHNSON.

Line 695. —*What shall of him become?*] Here is another proof of what has been already suggested. In the quarto 1600, it is concerted between mother Jourdain and Bolingbroke that *he* should frame a circle, &c. and that she should "fall prostrate to the ground," to "whisper with the devils below." (Southwell is not introduced in that piece.) Accordingly, as soon as the incantations begin, *Bolingbroke* reads the questions out of a paper, as here. But our poet has expressly said in the preceding part of this scene that Southwell was to read them. Here, however, he inadvertently follows his original as it lay before him, forgetting that consistently with what he had already written, he should have deviated from it. He has fallen into the same

kind of inconsistency in *Romeo and Juliet*, by sometimes adhering to and sometimes deserting the poem on which he formed that tragedy.

MALONE.

Line 727. *Lord Buckingham, methinks, &c.*] This repetition of the prophecies, which is altogether unnecessary, after what the spectators had heard in the scene immediately preceding, is not to be found in the first edition of this play.

POPE.

ACT II.

Line 1. —*for flying at the brook,*] The falconer's term for hawking at water-fowl.

JOHNSON.

Line 4. —*the wind was very high;*

And, ten to one, old Joan had not gone out.] I am told by a gentleman, better acquainted with falconry than myself, that the meaning, however expressed, is, that the wind being high, it was ten to one that the old hawk had flown quite away; a trick which hawks often play their masters in windy weather.

JOHNSON.

Line 121. —*who said—Simpcox, &c.*] The former copies: —*who said, Simon, come;*

Come, offer at my shrine, and I will help thee.

Why *Simon*? The chronicles, that take notice of Gloster's detecting this pretended miracle, tell us, that the imposter, who asserted himself to be cured of blindness, was called *Saunders Simpcox*—*Simon* was therefore a corruption.

THEOBALD.

Line 218. *A sort of naughty persons, lewdly bent,*] *Lewdly* generally means *wickedly*.

Line 230. *Your lady is forthcoming—*] That is, Your lady is in custody.

JOHNSON.

Line 268. *Which is infallible,*] I know not well whether he means the opinion or the title is infallible.

JOHNSON.

Surely he means his title.

MALONE.

Line 294. —*as all you know,*] In the original play the words are “as you *both* know.” This mode of phraseology, when the speaker addresses only two persons, is peculiar to Shakspeare.

MALONE.

Line 335. *And, in this private plot,*] Sequestered spot of ground.

MALONE.

Line 373. —*after three days’ open penance*—] In the original play the king particularly specifies the *mode* of penance: “Thou shalt *two* days do penance barefoot, in the streets, with a white sheet,” &c.

MALONE.

Line 385. *Sorrow would solace, and mine age would ease.*] That is, Sorrow would have, sorrow requires, solace, and age requires ease.

JOHNSON.

Line 409. *This staff of honour raught:*] *Raught* the old pret. and part. pass. of *to reach*.

Line 426. *I never saw a fellow worse bested,*] In a worse plight.

JOHNSON.

—*with a sad-bag fastened to it;*] As, according to the old laws of duels, knights were to fight with the lance and sword; so those of inferior rank fought with an ebon staff or battoon, to the farther end of which was fixed a bag crammed hard with sand. To this custom Hudibras has alluded in these humorous lines:

“Engag’d with money-bags, as bold

“As men with *sand-bags* did of old.”

WARBURTON.

Line 432. —*a cup of charneco.*] A common name for a sort of sweet wine: *charneca* is, in Spanish, the name of a kind of turpentine-tree, and I imagine the growth of it was in some district abounding with that tree; or that it had its name from a certain flavour resembling it.

WARBURTON.

Line 463. —*as Bevis of Southampton fell upon Ascapart.*] *Ascapart*—the giant of the story—a name familiar to our ancestors, is mentioned by Dr. Donne:

“Those *Ascaparts*, men big enough to throw

“Charing-cross for a bar,” &c.

JOHNSON.

The figures of these combatants are still preserved on the gates of Southampton.

STEEVENS.

Line 486. — *as seasons fleet.*] Dr. Johnson in his Dictionary supposes to *fleet* (as here used) to be the same as to *fit*; that is, to be in a flux or transient state, to pass away.

MALONE.

Line 491. *Uneath may she endure—*] *Uneath*, i. e. *scarcely*.

POPE.

— 516. *Mail'd up in shame,*] Wrapped up; bundled up in disgrace; alluding to the sheet of penance.

JOHNSON.

Line 552. *Thy greatest help is quiet,*] The poet has not endeavoured to raise much compassion for the duchess, who indeed suffers but what she had deserved.

JOHNSON.

Line 605. — *I long to see my prison.*] This impatience of a high spirit is very natural. It is not so dreadful to be imprisoned, as it is desirable in a state of disgrace to be sheltered from the scorn of gazers.

JOHNSON.

This is one of those touches that certainly came from the hand of Shakspeare; for these words are not in the old play.

MALONE.

ACT III.

Line 26. *Me seemeth—*] That is, seemeth to me, a word more grammatical than *methinks*, which has, I know not how, intruded into its place.

JOHNSON.

Line 48. — *your grace's tale.*] Suffolk uses *highness* and *grace* promiscuously to the queen. *Majesty* was not the settled title till the time of king James the First.

JOHNSON.

Line 240. *And as the butcher takes away the calf,*

And binds the wretch, and beats it when it strays,]

I am inclined to believe that in this passage, as in many, there is a confusion of ideas, and that the poet had at once

before him a butcher carrying a calf bound, and a butcher driving a calf to the slaughter, and beating him when he did not keep the path. Part of the line was suggested by one image, and partly by another, so that *strive* is the best word, but *stray* is the right. JOHNSON.

Line 278. 'Tis York that hath more reason for his death.] Why York had more reason than the rest for desiring Humphrey's death, is not very clear; he had only decided the deliberation about the regency of France in favour of Somerset. JOHNSON.

Line 295. *No; let him die, in that he is a fox,
By nature prov'd an enemy to the flock,
Before his chaps be stain'd with crimson blood;
As Humphrey, prov'd by reasons, to my liege.*] The

meaning of the speaker is not hard to be discovered, but his expression is very much perplexed. He means that the fox may be lawfully killed, as being known to be by nature an enemy to sheep, even before he has actually killed them; so Humphrey may be properly destroyed, as being proved by arguments to be the king's enemy, before he has committed any actual crime.

Some may be tempted to read *treasons* for *reasons*, but the drift of the argument is to show that there may be *reason* to kill him before any *treason* has broken out. JOHNSON.

Line 311. — *I will be his priest.*] I will be the attendant on his last scene; I will be the last man whom he will see. JOHNSON.

Line 315. — *and censure well the deed,*] That is, approve the deed, judge the deed good. JOHNSON.

Line 404. — *mad-bred flaw,*] *Flaw* is a sudden violent gust of wind. JOHNSON.

Line 624. *Oft have I seen a timely-parted ghost, &c.*] All that is true of the body of a dead man is here said by Warwick of the soul. I would read:

Oft have I seen a timely-parted corse.

But of two common words how or why was one changed

for the other? I believe the transcriber thought that the epithet *timely-parted* could not be used of the body, but that, as in *Hamlet* there is mention of *peace-parted souls*, so here *timely-parted* must have the same substantive. He removed one imaginary difficulty, and made many real. If the soul is parted from the body, the body is likewise parted from the soul.

I cannot but stop a moment to observe, that this horrible description is scarcely the work of any pen but Shakespeare's.

JOHNSON.

Line 637. *His hands abroad display'd,*] i. e. the fingers being widely distended. So *adown*, for *down*; *awearry*, for *wearry*, &c. See Peacham's *Complete Gentleman*, 1627: "Herein was the emperor Domitian so cunning, that let a boy at a good distance off hold up his hand and stretch his fingers abroad, he would shoot through the spaces, without touching the boy's hand, or any finger."

MALONE.

Line 801. *Would curses kill, as doth the mandrake's groan,*] The fabulous accounts of the plant called a *mandrake* give it an inferior degree of animal life, and relate, that when it is torn from the ground it groans, and that this groan being certainly fatal to him that is offering such unwelcome violence, the practice of those who gather mandrakes is to tie one end of a string to the plant, and the other to a dog, upon whom the fatal groan discharges its malignity.

JOHNSON.

ACT IV.

Line 1. *The gaudy, blabbing, and remorseful day*—] The epithet *blabbing* applied to the day by a man about to commit murder, is exquisitely beautiful. Guilt is afraid of light, considers darkness as a natural shelter, and makes night the confidante of those actions which cannot be trusted to the *tell-tale-day*.

JOHNSON.

Line 66. —[*a jaded groom.*] *Jaded* groom may mean a groom whom all men treat with contempt; as worthless as the most paltry kind of horse.

MALONE.

Line 169. *Pompey the great.*] The poet seems to have confounded the story of Pompey with some other.

JOHNSON.

Pompey being killed by Achilles and Septimius at the moment that the Egyptian fishing boat in which they were reached the coast, and his head being thrown into the sea, (a circumstance which Shakspeare found in North's translation of Plutarch,) his mistake does not appear more extraordinary than some others which have been remarked in his works.

MALONE.

Line 212. —[*a cade of herrings.*] That is, a barrel of herrings. I suppose the word *keg*, which is now used, is *cade*, corrupted.

JOHNSON.

Line 213. —[*our enemies shall fall before us.*] He alludes to his name *Cade*, from *cado*, Lat. to *fall*. He has too much learning for his character.

JOHNSON.

Line 251. —[*there shall be no money.*] To mend the world by banishing money is an old contrivance of those who did not consider that the quarrels and mischiefs which arise from money, as the sign or ticket of riches, must, if money were to cease, arise immediately from riches themselves, and could never be at an end till every man was contented with his own share of the goods of life.

JOHNSON.

Line 310. —[*I pass not.*] I pay them no regard.

JOHNSON.

Line 411. —[*to the rebel's supplication?*] "And to the intent that the cause of this glorious capitaynes comyng thither might be shadowed from the king and his counsayll, he sent to him an humble *supplication*,—affirmyng his comyng not to be against him, but against divers of his counsayl," &c. Hall, Henry VI. fol. 77.

MALONE.

Line 421. *Ru'd, like a wandering planet.*] Predominated

irresistibly over my passions, as the planets over the lives of those that are born under their influence. JOHNSON.

The old play led Shakspeare into this strange exhibition; a queen with the head of her murdered paramour on her bosom, in the presence of her husband! MALONE.

Line 508. —*set London-bridge on fire ;*] At that time *London-bridge* was made of wood. “After that, (says Hall,) he entered London and cut the ropes of the *draw-bridge*.” The houses on *London-bridge* were in this rebellion burnt, and many of the inhabitants perished. MALONE.

Line 533. —*one and twenty fifteens,*] “This capteine (Cade) assured them—if either by force or policie they might get the king and queene into their hands, he would cause them to be honourably used, and take such order for the punishing and reforming of the misdemeanours of their bad counsellours, that neither *fifteens* should hereafter be demanded, nor anie impositions or taxes be spoken of.” Holinshed, Vol. II. p. 632. A *fifteen* was the fifteenth part of all the moveables or personal property of each subject.

MALONE.

Line 536. —*thou say, thou serge, nay, thou buckram lord !*] *Say* was the old word for *silk* ; on this depends the series of degradation, from *say* to *serge*, from *serge* to *buckram*.

JOHNSON.

Line 557. —*because they could not read, thou hast hanged them :*] That is, they were hanged because they could not claim the benefit of clergy.

JOHNSON.

Line 559. *Thou dost ride on a foot-cloth,*] A *foot-cloth* was a kind of housing which covered the body of the horse, and almost reached the ground. It was sometimes made of velvet, and bordered with gold lace.

MALONE.

Line 562. —*to let thy horse wear a cloak,*] This is a reproach truly characteristic. Nothing gives so much offence to the lower ranks of mankind, as the sight of superfluities merely ostentatious.

JOHNSON.

Line 609. —*and the help of a hatchet.*] I suppose, to cut him down after he has been hanged, or perhaps to cut off his head.

MALONE.

Line 655. *Let them kiss one another.*] This is from *The Mirror for Magistrates*, in the legend of *Jack Cade*:

“With these two heads I made a pretty play,

“For pight on poles I bore them through the strete,

“And for my sport made *each kisse other swete.*”

FARMER.

Line 725. —*my sword make way for me,*] In the original play Cade employs a more vulgar weapon: “*My staff* shall make way through the midst of you, and so a pox take you all.

MALONE.

Line 769. *Of Gallowglasses, and stout Kernes,*] Two orders of Irish infantry.

Line 819. *Or gather wealth, I care not with what envy;*] Or accumulate riches, without regarding the odium I may incur in the acquisition, however great that odium may be. Envy is often used in this sense by our author and his contemporaries.

MALONE.

Line 853. *As for more words, whose greatness answers words, Let this my sword report what speech forbears.*] Sir Thomas Hanmer, and after him, Dr. Warburton, read;

As for more words, let this my sword report

(Whose greatness answers words) what speech forbears.

It seems to be a poor praise of a sword, that *its greatness answers words*, whatever be the meaning of the expression. The old reading, though somewhat obscure, seems to me more capable of explanation. *For more words*, whose pomp and tumour may answer words, and only words, I shall forbear them, and refer the rest to my sword.

JOHNSON.

Line 879. *How much thou wrong'st me,*] That is, in supposing that I am proud of my victory.

JOHNSON.

Line 884. *So wish I, I might thrust thy soul to hell, &c.*] Not to dwell upon the wickedness of this horrid wish, with

which Iden debases his character, the whole speech is wild and confused. To draw a man by the heels, headlong, is somewhat difficult; nor can I discover how the dunghill would be his grave, if his trunk were left to be fed upon by crows. These I conceive not to be the faults of corruption but negligence, and therefore do not attempt correction.

JOHNSON.

ACT V.

Line 13. — *A scepter shall it have, have I a soul:] I read:
A scepter shall it have, have I a sword.*

York observes that his hand must be employed with a sword or scepter; he then naturally observes, that he has a sword, and resolves that, if he has a sword, he will have a scepter.

JOHNSON.

Line 101. *May Iden live, &c.]* Shakspeare makes Iden rail at those enjoyments which he supposes to be out of his reach; but no sooner are they offered to him but he readily accepts them.

ANONYMOUS.

Line 147. *Shall be their father's bail; and bane to those—]* Considering how our author loves to play on words similar in their sound, but opposite in their signification, I make no doubt but the author wrote *bail* and *bale*. *Bale* (from whence our common adjective, *baleful*) signifies detriment, ruin, misfortune, &c.

THEOBALD.

Bale signifies sorrow. Either word may serve. JOHNSON.

Line 178. *Call hither to the stake my two brave bears,—*

Bid Salisbury, and Warwick, come] The Nevils, earls of Warwick, had a *bear and ragged staff* for their cognizance.

Sir J. HAWKINS.

Line 244. — *burgonet,]* Is a *helmet*.

JOHNSON.

— 261. *Foul stigmatick,]* A *stigmatick* originally and properly signified a person who has been branded with a

hot iron for some crime. See Bullokar's *English Expositor*, 1616.

MALONE.

Line 297. *A dreadful lay!*] A dreadful *wager*; a tremendous stake.

JOHNSON.

Line 313. *And the premised flames—*] *Premised*, for sent before their time. The sense is, let the flames reserved for the last day be sent now.

WARBURTON.

Line 319. *The silver livery of advised age;*] *Advised* is wise, experienced.

MALONE.

Line 320. *And, in thy reverence,*] In that period of life which is entitled to the reverence of others.

MALONE.

Line 331. *As wild Medea, &c.*] When Medea fled with Jason from Colchos, she murdered her brother Absyrtus, and cut his body into several pieces, that her father might be prevented for some time from pursuing her.

MALONE.

Line 370. *—gallant in the brow of youth,*] The *brow of youth* is an expression not very easily explained. I read the *blow of youth*; the *blossom*, the *spring*.

JOHNSON.

Line 376. *Three times bestrid him,*] That is, three times I saw him fallen, and, striding over him, defended him till he recovered.

JOHNSON.

Line 388. *Well, lords, we have not got that which we have;*] i. e. we have not secured, we are not sure of retaining, that which we have acquired. In our author's *Rape of Lucrece*, a poem very nearly contemporary with the present piece, we meet with a similar expression:

“That oft they have not that which they possess.”

MALONE.

END OF THE ANNOTATIONS ON THE SECOND PART OF KING
HENRY THE SIXTH.

ANNOTATIONS

ON

THE THIRD PART OF

KING HENRY VI.

ACT I.

LINE 103. ——— as the earldom was.] York means, I suppose, that the dukedom of York was his inheritance from his father, as the earldom of March was his inheritance from his mother, Anne Mortimer, the wife of the earl of Cambridge; and by naming the earldom, he covertly asserts his right to the crown; for his title to the crown was not as duke of York, but earl of March. MALONE.

Line 140. *I am son of Henry the Fifth,*] The military reputation of Henry the Fifth is the sole support of his son. The name of Henry the Fifth dispersed the followers of Cade. JOHNSON.

Line 166. *Think you, 'twere prejudicial to his crown?*] The phrase *prejudicial to his crown*, if it be right, must mean, detrimental to the general rights of hereditary royalty; but I rather think that the transcriber's eye caught *crown* from the line below, and that we should read—*prejudicial to his son, to his next heir*. JOHNSON.

Line 243. *They seek revenge,*] They go away, not because they doubt the justice of this determination, but because

they have been conquered, and seek to be revenged. They are not influenced by principle, but passion. JOHNSON.

Line 266. ——— *I'll to my castle.*] Sandal castle near Wakefield, in Yorkshire. MALONE.

Line 304. *What is it, but to make thy sepulchre,*] The queen's reproach is founded on a position long received among politicians, that a loss of the king's power is soon followed by loss of life. JOHNSON.

Line 342. *Will cost my crown,*] i.e. will cost me my crown; will induce on me the expence or loss of my crown. MALONE.

Line 343. *Tire on the flesh of me,*] To tire is to fasten, to fix the talons, from the French tier. JOHNSON.

Line 344. ——— *those three lords—*] That is, of Northumberland, Westmoreland, and Clifford, who had left him in disgust. JOHNSON.

Line 352. ——— *sons and brother,*] It should be *sons and brothers*; my *sons*, and *brothers* to each other. JOHNSON.

Line 378. *An oath is of no moment,*] The obligation of an oath is here eluded by very despicable sophistry. A lawful magistrate alone has the power to exact an oath, but the oath derives no part of its force from the magistrate. The plea against the obligation of an oath obliging to maintain a usurper, taken from the unlawfulness of the oath itself in the foregoing play, was rational and just. JOHNSON.

Line 408. *The queen, with all, &c.*] I know not whether the author intended any moral instruction, but he that reads this has a striking admonition against that precipitancy by which men often use unlawful means to do that which a little delay would put honestly in their power. Had York staid but a few moments, he had saved his cause from the stain of perjury. JOHNSON.

Line 447. *Whose father—*] i. e. the father of which brat, namely the duke of York. MALONE.

Line 504. *My uncles both are slain in rescuing me?*] These were two bastard uncles by the mother's side, Sir John and Sir Hugh Mortimer. See Grafton's *Chronicle*, p. 649.

PERCY.

Line 568. *It is war's prize—*] Read—*praise*. WARBURTON.

I think the old reading right, which means, that all 'van-tages are in war lawful prize; that is, may be lawfully taken and used.

JOHNSON.

Line 617. *And will you pale—*] i. e. *impale*, encircle with a crown.

MALONE.

Line 648. *'Tis government, that makes them seem divine.]* *Government*, in the language of that time, signified *evenness of temper*, and *decency of manners*.

JOHNSON.

ACT II.

Line 24. *Methinks 'tis prize enough to be his son.]* Richard's sense is, though we have missed the prize for which we fought, we have yet an honour left that may content us.

JOHNSON.

Line 26. *And takes her farewell of the glorious sun!] Aurora takes for a time her farewell of the sun, when she dismisses him to his diurnal course.*

JOHNSON.

Line 42. ——— *blazing by our meeds.]* Illustrious and shining by the armorial ensigns granted us as *meeds* of our great exploits. *Meed* likewise is *merit*. It might be plausibly read:

———— *blazing by our deeds.*

JOHNSON.

Line 55. *O, speak to more!] The generous tenderness of Edward, and savage fortitude of Richard, are well distinguished by their different reception of their father's death.*

JOHNSON.

Line 150. ——— *like the night-owl's lazy flight.]* Dr. John-

son objects to this comparison as incongruous to the subject; but I think, unjustly. Warwick compares the languid blows of his soldiers to the lazy strokes which the wings of the owl give to the air in its flight, which is remarkably slow.

M. MASON.

Line 243. *Why then it sorts,*] Why then things are as they should be.

JOHNSON.

Line 295. *Whose father, &c.*] Alluding to a common proverb: "Happy the child whose father went to the devil."

JOHNSON.

Line 321. *Darraign your battle,*] That is, *range your host*, put your host in order.

JOHNSON.

Line 322. *I would, your highness would depart the field,*

The queen, &c.] So Hall: "Happy was the queene in her two battayls, but unfortunate was the king in al his enterprises; for where his person was present, the victorie fledde ever from him to the other parte." Henry VI. fol. C.

MALONE.

Line 409. ——— *misshapen stigmatick,*] A *stigmatick* was a notorious lewd fellow.

Line 414. (*As if a channel should be call'd the sea,*) A *channel*, in our author's time, signified what we now call a *kennel*.

MALONE.

Line 417. *To let thy tongue detect—*] To show thy meanness of birth by the indecency of language with which thou raillest at my deformity.

JOHNSON.

Line 418. *A wisp of straw—*] I suppose, for an instrument of correction that might disgrace, but not hurt her.

JOHNSON.

Line 438. ——— *we saw our sunshine made thy spring,*
And that thy summer bred us no increase,] When we saw that by favouring thee we made thee grow in fortune, but that we received no advantage from thy fortune flourishing by our favour, we then resolved to destroy thee,

and determined to try some other means, though our first efforts have failed. JOHNSON.

Line 474. *Thy brother's blood the thirsty earth hath drunk,]*
In this line, of which there is no trace in the original play, Shakspeare had probably the sacred writings in his thoughts: "And now thou art cursed from the earth, which hath opened her mouth to receive thy brother's blood." *Genesis*, iv. 11. MALONE.

Line 556. ——— *methinks, it were a happy life,]* This speech is mournful and soft, exquisitely suited to the character of the king, and makes a pleasing interchange, by affording, amidst the tumult and horror of the battle, an unexpected glimpse of rural innocence and pastoral tranquillity. JOHNSON.

Line 614. *And let our hearts, and eyes, like civil war,
Be blind with tears, and break o'ercharg'd with grief.]*
The meaning is here inaccurately expressed. The king intends to say that the state of their hearts and eyes shall be like that of the kingdom in a civil war, all shall be destroyed by power formed within themselves. JOHNSON.

Line 631. *And hath bereft thee of thy life too late !]* I rather think the meaning to be this: Thy father exposed thee to danger by giving thee life too soon, and hath bereft thee of life by living himself too long. JOHNSON.

Line 661. *And so obsequious will thy father be,]* *Obsequious* is here careful of obsequies, or of funeral rites. JOHNSON.

Line 663. *As Priam was for all—]* I, having but one son, will grieve as much for that one, as Priam, who had many, could grieve for many. JOHNSON.

Line 713. *No way to fly, nor strength to hold out fight:]*
This line is clear and proper as it is now read; yet perhaps an opposition of images was meant, and Clifford said,

No way to fly, nor strength to hold out fight. JOHNSON.

Line 720. *Now breathe we, lords;]* This battle, in which

the house of York was victorious, was fought on a plain between Towton and Saxton, on the 29th of March, (Palm Sunday) 1461. The royal army consisted, according to Hall; of about forty thousand men; and the young duke of York's forces were 48,760. In this combat, which lasted fourteen hours, and in the actions of the two following days, thirty-six thousand seven hundred and seventy-six persons are said to have been killed; the greater part of whom were undoubtedly Lancastrians.

MALONE.

Line 766. ——— *tear him with eager words.*] *Sour words; words of asperity.*

JOHNSON.

Line 815. *For Gloster's dukedom is too ominous.*] Alluding to the deaths of Hugh Spencer, Thomas of Woodstock, son to king Edward III. and duke Humphrey.

ACT III.

Line 133. ——— *sir John Grey,*] Vid. Hall, *Third Year of Edward IV.* folio 5. It was hitherto falsely printed *Richard*.

POPE.

Sir John Grey was slain at the second battle of St. Albans, fighting on the side of king Henry.

MALONE.

Line 148. *Widow, we will consider—*] This is a very lively and sprightly dialogue; the reciprocation is quicker than is common in Shakspeare.

JOHNSON.

Line 347. ——— *untick'd bear-whelp,*] It was an opinion which, in spite of its absurdity, prevailed long, that the bear brings forth only shapeless lumps of animated flesh, which she licks into the form of bears. It is now well known that the whelps of the bear are produced in the same state with those of other creatures.

JOHNSON.

Line 352. ——— *to o'erbear such*

As are of better person than myself,] Richard speaks here the language of nature. Whoever is stigma-

tized with deformity has a constant source of envy in his mind, and would counterbalance by some other superiority those advantages which he feels himself to want. Bacon remarks that the deformed are commonly daring: and it is almost proverbially observed that they are ill natured. The truth is, that the deformed, like all other men, are displeased with inferiority, and endeavour to gain ground by good or bad means, as they are virtuous or corrupt.

JOHNSON.

Line 528. ——— *that Henry was unfortunate.*] He means, that Henry was unsuccessful in war, having lost his dominions in France, &c.

MALONE.

Line 539. *Exempt from envy, but not from disdain.*] Envy is always supposed to have some fascinating or blasting power; and to be out of the reach of envy is therefore a privilege belonging only to great excellence. I know not well why *envy* is mentioned here, or whose *envy* can be meant; but the meaning is, that his love is superior to *envy*, and can feel no blast from the lady's *disdain*. Or that, if Bona refuse to *quit* or *requite* his pain, his love may turn to *disdain*, though the consciousness of his own merit will exempt him from the pangs of *envy*.

JOHNSON.

Line 577. *Thy sly conveyance.*] *Conveyance* is *juggling*, and thence is taken for *artifice* and *fraud*.

JOHNSON.

Line 601. ——— *to sooth your forgery and his.*] To soften it, to make it more endurable: or perhaps, to sooth us, and to prevent our being exasperated by your forgery and his.

MALONE.

615. *Did I let pass the abuse done to my niece?*] Thus Holinshed, p. 668; "King Edward did attempt a thing once in the earles house, which was much against the earles honestie (whether he would have defloured his daughter or his *niece*, the certainty was not for both their honours revealed,) for surely such a thing was attempted by king Edward."

STEEVENS.

ACT IV.

Line 62. *Let us be back'd with God, and with the seas,*] This has been the advice of every man who in any age understood and favoured the interest of England. JOHNSON.

Line 78. ——— *you would not have bestow'd the heir—*] It must be remembered, that till the restoration, the heiresses of great estates were in the wardship of the king, who in their minority gave them up to plunder, and afterwards matched them to his favourites. I know not when liberty gained more than by the abolition of the court of wards.

JOHNSON.

Line 136. ——— *she was there in place.*] This expression, signifying, she was there *present*, occurs frequently in old English writers.

MALONE.

Line 137. ——— *my mourning weeds are done,*] i. e. are consumed, thrown off.

MALONE.

Line 162. *You, that love me and Warwick, follow me.*] That Clarence should make this speech in the king's hearing is very improbable, yet I do not see how it can be palliated. The king never goes out, nor can Clarence be talking to a company apart, for he answers immediately to that which the post says to the king.

JOHNSON.

Line 426. ——— *few men rightly temper with the stars:*] I suppose the meaning is, that few men conform their temper to their destiny; which king Henry VIth did, when finding himself unfortunate, he gave the management of publick affairs to more prosperous hands.

JOHNSON.

Line 480. *This pretty lad ———*] He was afterwards Henry VII. a man who put an end to the civil war of the two houses, but no otherwise remarkable for virtue

Shakspeare knew his trade. Henry VII. was grandfather to queen Elizabeth, and the king from whom James inherited.

JOHNSON.

Henry the Seventh, to show his gratitude to Henry the Sixth for this early presage in his favour, solicited Pope Julius to canonize him as a saint; but either Henry would not pay the money demanded, or, as Bacon supposes, the Pope refused, lest, "as Henry was reputed in the world abroad but for a simple man, the estimation of that kind of honour might be diminished, if there were not a distance kept between *innocents* and saints."

MALONE.

Line 642. *Let's levy men, and beat him back again.*] This line expresses a spirit of war so unsuitable to the character of Henry, that I would give the first cold speech to the king, and the brisk answer to Warwick. This line is not in the old quarto; and when Henry said nothing, the first speech might be as properly given to Warwick as to any other.

JOHNSON.

Line 683. ——— *my meed hath got me fame ;]* *Meed* signifies reward. We should read—*my deed*; i. e. *my manners, conduct in the administration.*

WARBURTON.

This word signifies *merit*, both as a verb and a substantive: that it is used as a verb, is clear from the following foolish couplet which I remember to have read:

"Deem if I meed,

"Dear madam, read."

A specimen of verses that read the same way backward and forward.

SIR J. HAWKINS.

Shout within. A Lancaster!] Surely the shouts that ushered King Edward should be, A York! A York! I suppose the author did not write the marginal directions, and the players confounded the characters.

JOHNSON.

We may suppose the shouts to have come from some of Henry's guard, on the appearance of Edward.

MALONE.

Line 708. *And, lords, towards Coventry bend we our course,
Where peremptory Warwick now remains:]* Warwick, as Mr. M. Mason has observed, has but just left the stage, declaring his intention to go to Coventry. How then could Edward know of that intention?

Some of our old writers seem to have thought, that all the persons of the drama must know whatever was known to the writers themselves, or to the audience. MALONE.

ACT V.

Line 60. *The king was stily finger'd from the deck !]* A pack of cards was formerly called a deck of cards.

Line 111. ——— *so blunt,]* Stupid, insensible of paternal fondness. JOHNSON.

Line 133. ——— *passing traitor,]* Eminent, egregious ; traitorous beyond the common track of treason. JOHNSON.

Line 145. ——— *a bug that fear'd us all.]* Bug is a bug-bear, a terriffick being. JOHNSON.

Line 170. *My parks, &c.]*

Cedes coemptis saltibus, et domo,

Villâque.

Hor.

The mention of his *parks* and *manors* diminishes the pathetic effect of the foregoing lines. JOHNSON.

Line 171. ——— *and, of all my lands,*

Is nothing left me, but my body's length !]

“ ——— *Mors sola fatetur*

“ *Quantula sint hominum corpuscula.*” Juv.

Camden mentions in his *Remains*, that Constantine, in order to dissuade a person from covetousness, drew out with his lance the length and breadth of a man's grave, adding,

"this is all thou shalt have when thou art dead, if thou canst happily get so much." MALONE.

Line 308. K. Edw. *Brave followers, &c.*] This scene is ill contrived, in which the king and queen appear at once on the stage at the head of opposite armies. It had been easy to make one retire before the other entered. JOHNSON.

Line 330. — *to Hammes' castle*—] A castle in Picardy, where Oxford was confined for many years. MALONE.

Line 362. *Let Æsop, &c.*] The prince calls Richard, for his crookedness, Æsop; and the poet, following nature, makes Richard highly incensed at the reproach. JOHNSON.

Line 380. — *the likeness of this railer, here, &c.*] That thou resemblest thy railing mother. JOHNSON.

Line 417. — *you have rid this sweet young prince.*] The condition of this warlike queen would move compassion, could it be forgotten that she gave York, to wipe his eyes in his captivity, a handkerchief stained with his young child's blood. JOHNSON.

Line 431. *'Twas sin before,*] She alludes to the desertion of Clarence. JOHNSON.

Line 432. *Where is that devil's butcher, Hard-favoured Richard?*] *Devil's butcher,* is a butcher set on by the devil. JOHNSON.

Line 464. *What scene of death hath Roscious now to act?*] *Roscious* was certainly put for Richard by some simple conceited player who had heard of Roscius and of Rome; but did not know that he was an actor in comedy, not in tragedy. WARBURTON.

Shakspeare had occasion to compare Richard to some player about to represent a scene of murder, and took the first or only name of antiquity that occurred to him, without being very scrupulous about its propriety. STEEVENS.

Line 474. — *peevish fool*—] As *peevishness* is the quality of children, *peevish* seems to signify *childish*, and by

consequence *silly*. *Peevish* is explained by *childish*, in a former note of Dr. Warburton.

JOHNSON.

Line 496. *Which now mistrust no parcel of my fear ;]* Who suspect no part of what my fears presage.

JOHNSON.

Line 507. *The raven rook'd her—]* To *rook* means to *squat down*.

END OF THE ANNOTATIONS ON THE THIRD PART OF
KING HENRY VI.

ANNOTATIONS
ON
THE LIFE AND DEATH OF
KING RICHARD III.

—◆—
ACT I.

LINE 19. *Cheated of feature by dissembling nature,*] By *dissembling* is not meant *hypocritical* nature, that pretends one thing and does another; but nature that puts together things of a dissimilar kind, as a brave soul and a deformed body.

WARBURTON.

Dissembling is here put very licentiously for *fraudful, deceitful*.

JOHNSON.

Feature is used here, as in other pieces of the same age, for *beauty* in general.

MALONE.

Line 28. *And therefore, since I cannot prove a lover,*] Shakspeare very diligently inculcates, that the wickedness of Richard proceeded from his deformity, from the envy that rose at the comparison of his own person with others, and which incited him to disturb the pleasures that he could not partake.

JOHNSON.

Line 32. —inductions *dangerous,*] Preparations for mischief. The *induction* is preparatory to the action of the play.

JOHNSON.

Line 36. — *Edward be as true and just,*] The meaning is, if Edward keeps his word. JOHNSON.

Line 86. *The jealous o'erworn widow, and herself,*] That is, the queen and Shore. JOHNSON.

Line 118. — *the queen's objects*—] That is, not the queen's *subjects*, whom she might protect, but her *objects*, whom she drives away. JOHNSON.

Line 121. *Were it to call king Edward's widow—sister,*] This is a very covert and subtle manner of insinuating treason. The natural expression would have been, *were it to call king Edward's wife, sister*. I will solicit for you, though it should be at the expence of so much degradation and constraint, as to own the low-born wife of king Edward for a sister. But by slipping, as it were casually, *widow* into the place of *wife*, he tempts Clarence with an oblique proposal to kill the king. JOHNSON.

King Edward's widow is, I believe, only an expression of contempt, meaning the *widow Gray*, whom Edward had thought proper to make his queen. He has just before called her, *the jealous o'erworn widow*. STEEVENS.

Line 148. — *should be mew'd,*] A *mew* is a place where any thing is confined.

Line 243. — *see! dead Henry's wounds*

Open their congeal'd mouths, and bleed afresh.] It is a tradition very generally received, that the murdered body bleeds on the touch of the murderer. This was so much believed by sir Kenelm Digby, that he has endeavoured to explain the reason. JOHNSON.

Line 272. *Vouchsafe, diffus'd infection of a man,*] I believe, *diffus'd* in this place signifies *irregular, uncouth*; such is its meaning in other passages of Shakspeare. — JOHNSON.

Line 404. *But 'twas thy beauty*—] Shakspeare countenances the observation, that no woman can ever be offended with the mention of her beauty. JOHNSON.

Line 448. —*Crosby-place*:] A house near Bishopsgate-street, belonging to the duke of Gloucester. JOHNSON.

Line 457. *Imagine I have said farewell already.*] Cibber, who altered Rich. III. for the stage, was so thoroughly convinced of the ridiculousness and improbability of this scene, that he thought himself obliged to make Tressel say,

When future chronicles shall speak of this,

They will be thought romance, not history. STEEVENS.

Line 478. *Fram'd in the prodigality of nature,*] i. e. when nature was in a prodigal or lavish mood. WARBURTON.

Line 479. —*and, no doubt, right royal.*] Of the degree of *royalty* belonging to Henry the sixth there could be *no doubt*, nor could Richard have mentioned it with any such hesitation; he could not indeed very properly allow him *royalty*. I believe we should read,

—*and, no doubt, right loyal.*

That is, *true to her bed*. He enumerates the reasons for which she should love him. He was *young, wise, and valiant*; these were apparent and indisputable excellencies. He then mentions another not less likely to endear him to his wife, but which he had less opportunity of knowing with certainty, *and, no doubt, right loyal*. JOHNSON.

Richard means only *full of all the noble properties of a king*. *No doubt, right royal*, may, however, be ironically spoken, alluding to the incontinence of his mother Margaret.

STEEVENS

Line 480. —*a marvellous proper man.*] *Marvellous* is here used adverbially: *proper* in old language was *handsome*.

MALONE.

Line 735. —*by surfeit die your king,*] Alluding to his luxurious life. JOHNSON.

Line 769. —*rooting hog*!] The expression is fine, alluding (in memory of her young son) to the ravage which hogs make, with the finest flowers, in gardens; and intimating

that Elizabeth was to expect no other treatment for her sons.

WARBURTON.

She calls him *hog*, as an appellation more contemptuous than *boar*, as he is elsewhere termed from his ensigns armorial. There is no such heap of allusion as the commentator imagines.

JOHNSON.

Line 771. *The slave of nature*—] The expression is strong and noble, and alludes to the ancient custom of masters' branding their profligate slaves: by which it is insinuated that his misshapen person was the mark that nature had set upon him to stigmatize his ill conditions.

WARBURTON.

Line 774. *Thou rag of honour!* &c.] The word *rag* intimates that much of his honour is torn away. *Patch* is, in the same manner, a contemptuous appellation.

JOHNSON.

Line 788. —bottled *spider*.] A spider is called *bottled*, because, like other insects, he has a middle slender and a belly protuberant. Richard's form and venom, make her liken him to a spider.

JOHNSON.

ACT II.

Line 122. *Have I a tongue to doom my brother's death,*] This lamentation is very tender and pathetick. The recollection of the good qualities of the dead is very natural, and no less naturally does the king endeavour to communicate the crime to others.

JOHNSON.

Line 174. —*my pretty cousins,*] The Duchess is here addressing her grandchildren; but *cousin* was the term used in Shakspeare's time, by uncles to nephews and nieces, grandfathers to grandchildren, &c.

MALONE.

Line 225. —*his images:*] The children by whom he represented.

JOHNSON.

Line 246. —*being govern'd by the watery moon,*] That I

may live hereafter under the influence of the moon, which governs the tides, and by the help of that influence, drown the world. The introduction of the moon is not very natural.

JOHNSON.

Line 277. — *to be thus opposite with heaven,*] This was the phraseology of the time.

MALONE.

Line 307. *Forthwith from Ludlow the young prince be fetch'd.*] Edward the young prince, in his father's life-time, and at his demise, kept his household at Ludlow, as prince of Wales; under the governance of Antony Woodville, earl of Rivers, his uncle by the mother's side. The intention of his being sent thither was to see justice done in the Marches; and, by the authority of his presence, to restrain the Welshmen, who were wild, dissolute, and ill-disposed; from their accustomed murders and outrages. Vide Hall, Holinshed, &c.

THEOBALD.

Line 428. — *the wretched'st thing,*] *Wretched* is here used in a sense yet retained in familiar language, for *paltry*, *pitiful*, being below expectation.

JOHNSON.

Line 434. — *been remember'd*] *To be remembered* is, in Shakspeare, to have one's memory quick, to have one's thoughts about one.

JOHNSON.

ACT III.

Line 96. *Thus, like the formal vice, Iniquity,*

I moralize two meanings in one word] By *vice*, the author means not a *quality*, but a *person*. There was hardly an old *play*, till the period of the *Reformation*, which had not in it a *devil*, and a droll character, a jester (who was to play upon the devil); and this buffoon went by the name of a *Vice*. This *buffoon* was at first accoutred with a long jerkin, a cap with a pair of ass's ears, and a wooden dagger, with which (like another harlequin) he was to make sport in be-

labouring the *devil*. This was the constant entertainment in the times of *popery*, whilst spirits, and witchcraft, and exorcising held their own. When the *Reformation* took place, the stage shook off some grossities, and increased in refinements. The master-devil then was soon dismissed from the scene; and this buffoon was changed into a subordinate fiend, whose business was to range on earth, and seduce poor mortals into that personated vicious quality, which he occasionally supported; as, *iniquity* in general, *hypocrisy*, *usury*, *vanity*, *prodigality*, *gluttony*, &c. Now, as the fiend (or *vice*) who personated Iniquity (or Hypocrisy, for instance) could never hope to play his game to the purpose but by hiding his cloven foot, and assuming a semblance quite different from his real character; he must certainly put on a *formal* demeanor, *moralize* and *prevaricate* in his words, and pretend a *meaning* directly opposite to his *genuine* and *primitive intention*. THEOBALD.

Line 108. — *lightly*.] Commonly, in ordinary course.

JOHNSON.

— 114. — *dread lord* ;] The original of this epithet applied to kings has been much disputed. In some of our old statutes, the king is called *Rex metuendus*. JOHNSON.

Line 154. *Because that I am little, like an ape,*] The reproach seems to consist in this: at country shews it was common to set the monkey on the back of some other animal, as a *bear*. The duke, therefore, in calling himself *ape*, calls his uncle *bear*. JOHNSON.

Line 212. — *divided councils*,] That is, a *private consultation*, separate from the known and publick council. So, in the next scene, Hastings says,

Bid him not fear the separated councils. JOHNSON.

Line 267. — *wanting instance* ;] That is, *wanting* some example or act of *malevolence*, by which they may be justified: or which, perhaps, is nearer to the true meaning, *wanting* any immediate ground or reason. JOHNSON.

Line 374. —shriving work in hand.] *Shriving work is confession.*

JOHNSON.

Line 449. *Had you not come upon your cue,*] This expression is borrowed from the theatre. The *cue*, *queue*, or *tail* of a speech, consists of the last words, which are the token for an entrance or answer. To *come on the cue*, therefore, is to come at the proper time.

JOHNSON.

Line 517. *Three times to-day my foot-cloth horse did stumble,* &c.] So in the Legend of lord Hastings by M. D.

My palfrey, in the plainest paved street,

Thrice bowed his bones, thrice kneeled on the floor,

Thrice shunn'd (as Balaam's ass) the dreaded Tow'r.

The *housings* of a horse, and sometimes a horse himself, were anciently called the *foot-cloth*.

STEEVENS.

Line 579. —*his conversation*—] i. e. *familiar intercourse*. The phrase *criminal conversation* is yet in daily use.

MALONE.

Line 676. —*seen in thought*.] That is, seen in silence, without notice or detection.

JOHNSON.

Baynard's Castle.] A castle in Thames-street, which had belonged to Richard duke of York, and at this time was the property of his grandson King Edward V.

MALONE.

Line 724. —*intend some fear* ;] Perhaps, *pretend* ; though *intend* will stand in the sense of giving attention.

JOHNSON.

Line 760. —*to engross*—] To *satiate* ; to *pamper*.

JOHNSON.

— 787. —*to know a holy man*.] i. e. to know a holy man by.

MALONE.

— 858. *And much I need to help you,*] And I want much of the ability requisite to give you help, if help were needed.

JOHNSON.

Line 908. —*effeminate remorse*.] i. e. *pity*.

— 948. *Farewell, good cousin ;—farewell, gentle friends.*] To this act should, perhaps, be added the next scene, so will the coronation pass between the acts ; and there will

not only be a proper interval of action, but the conclusion will be more forcible.

JOHNSON.

ACT IV.

Line 35. — *I may not leave it so ;]* That is, *I may not so resign my office*, which you offer to take on you at your peril.

JOHNSON.

Line 74. *Were red-hot steel, to sear me to the brain !]* This was the ancient mode of punishing a regicide, or any other great criminal, viz. by placing a crown of iron, *red-hot*, upon his head.

Line 100. *But with his timorous dreams—]* 'Tis recorded by Polydore Virgil, that Richard was frequently disturbed by terrible dreams : this is therefore no fiction.

JOHNSON.

Line 122. *Rude ragged nurse ! old sullen play-fellow—]* To call the Tower nurse and *play-fellow* is very harsh : perhaps part of this speech is addressed to the Tower, and part to the lieutenant.

JOHNSON.

Line 268. *Because that, like a Jack, &c.]* An image, like those at St. Dunstan's-church in Fleet-street, and at the market-houses at several towns in this kingdom, was usually called a *Jack of the clock-house*. See Cowley's *Discourse on the Government of Oliver Cromwell*. Richard resembles Buckingham to one of those automations, and bids him not suspend the stroke on the clock-bell, but strike, that the hour may be past, and himself be at liberty to pursue his meditations.

Sir JOHN HAWKINS.

Line 341. — *fearful commenting*

Is leaden servitor—] Timorous thought and cautious disquisition are the dull attendants on delay.

JOHNSON.

Line 414. *And makes her pew-fellow—]* *Pew-fellow* seems to be *companion*. We have now a new phrase, nearly equi-

valent, by which we say of persons in the same difficulties, that they are in *the same box*. JOHNSON.

Line 457. *Decline all this,*] i. e. run through all this from first to last. MALONE.

Line 857. *And be not pceevish found—*] *Peevish*, in our author's time, signified *foolish*. MALONE.

Line 883. *Some light-foot friend post to the duke—*] Richard's precipitation and confusion is in this scene very happily represented by inconsistent orders, and sudden variations of opinion. JOHNSON.

Line 1015. *Sir Christopher, tell Richmond this from me :*] The person, who is called sir Christopher here, and who has been stiled so in the *Dramatis Personæ* of all the impressions, I find by the chronicles to have been Christopher Urswick, a bachelor in divinity ; and chaplain to the countess of Richmond, who had intermarried with the lord Stanley. This priest, the history tells us, frequently went backwards and forwards, unsuspected, on messages betwixt the countess of Richmond, and her husband, and the young earl of Richmond, whilst he was preparing to make his descent on England. THEOBALD.

Dr. Johnson has observed, that *sir* was anciently a title assumed by graduates. Which opinion is confirmed by Mr. Mason.

ACT V.

Line 32. —*blame the due of blame.*] This scene should, in my opinion, be added to the foregoing act, so the fourth act will have a more full and striking conclusion, and the fifth act will comprise the business of the important day, which put an end to the competition of York and Lancaster. Some of the quarto editions are not divided into acts, and it is probable, that this and many other plays were left by the author in one unbroken continuity, and afterwards distri-

buted by chance, or what seems to have been a guide very little better, by the judgment or caprice of the first editors.

JOHNSON.

Line 42. *That spoild'd your summer fields, and fruitful vines,
Swills your warm blood, &c.]* This sudden change from the past to the present, and *vice versâ*, is common to Shakspeare.

MALONE.

Line 45. — *embowell'd bosoms,*] Exenterated; ripped up: alluding, perhaps, to the Promethean vulture; or, more probably, to the sentence pronounced in the English courts against traitors, by which they are condemned to be hanged, drawn, that is, *embowelled*, and quartered.

JOHNSON.

Line 84. — *sound direction:*] True judgment; tried military skill.

JOHNSON.

Line 138. — *Give me a watch:*] A *watch* has many significations, but I should believe that it means in this place not a sentinel, which would be regularly placed at the king's tent; nor an instrument to measure time, which was not used in that age; but a *watch light*, a candle to burn by him; the light that afterwards *burnt-blue*: yet a few lines after, he says,

Bid my guard watch,

which leaves it doubtful whether *watch* is not here a *sentinel*.

JOHNSON.

Lord Bacon mentions a species of light called an *all-night*, which is a wick set in the middle of a large cake of wax.

JOHNSON.

Line 140. *Look that my staves be sound,*] *Staves* are the wood of the lances.

JOHNSON.

Line 146. *Much about cock-shut time,*] i. e. *twilight*.

MALONE.

Line 209. *Harry, that prophecy'd thou should'st be king,*] The prophecy, to which this allusion is made, was uttered in one of the parts of *Henry the sixth*.

JOHNSON

Line 258. *I died for hope,*] i. e, I died for wishing well to you.

Line 262. *Give me another horse,*] There is in this, as in many of our author's speeches of passion, something very trifling, and something very striking. Richard's debate, whether he should quarrel with himself, is too long continued, but the subsequent exaggeration of his crimes is truly tragical.

JOHNSON.

Line 343. *One that made means—*] To *make means* was, in Shakspeare's time, always used in an unfavourable sense, and signified—to come at any thing by indirect practices.

STEEVENS.

Line 346. —by the foil

Of England's chair,] It is plain that *foil* cannot here mean that of which the obscurity recommends the brightness of the diamond. It must mean the leaf (*feuille*) or thin plate of metal in which the stone is set. JOHNSON.

Nothing has been, or is still more common, than to put a bright-coloured foil under a cloudy or low-prized stone. I have seen a brown chrystal, set with a pink foil, which has made it appear very beautiful.

STEEVENS.

Line 361. —the ransom of my bold attempt—] The fine paid by me in atonement for my rashness shall be my dead corpse.

JOHNSON.

Line 366. *God, and Saint George!*] *Saint George* was the common cry of the English soldiers when they charged the enemy. The author of the old *Arte of Warre*, printed in the latter end of queen Elizabeth's reign, formally enjoins the use of this cry among his military laws, page 84.

"*Item*, that all souldiers entring into battaile, assault, skirmish, or other faction of armes, shall have for their common cry and word, *Saint George, forward*, or *upon them, saint George*, whereby the souldiour is much comforted, and the enemy dismaied by calling to minde the ancient valour of England, which with that name has so often been

“victorious; and therefore he, who upon any *sinister zeale*
 “shall *maliciously* omit so fortunate a name, shall be *severely*
 “*punished* for his obstinate *erroneous* heart, and perverse
 “mind. WARTON.

Line 406. *This, and Saint George to boot!*] That is, this is the order of our battle, which promises success, and *over and above* this, is the protection of our patron saint.

JOHNSON:

To boot is (as I conceive) *to help*, and not *over and above*.

HAWKINS.

Line 409. —*Dickon thy master, &c.*] *Dickon* was the nick-name of Richard.

Line 412. *Let not our babbling dreams, &c.*] I suspect these six lines to be an interpolation; but if Shakspeare was really guilty of them in his first draught, he certainly intended to leave them out when he substituted the much more proper harangue that follows. T. T.

Line 451. —*the enemy is pass'd the marsh;*] There was a large marsh in Bosworth plain between the two armies. Henry passed it, and made such a disposition of his forces that it served to protect his right wing. By this movement he gained also another point, that his men should engage with the sun behind them, and in the faces of his enemies: a matter of great consequence when bows and arrows were in use. MALONE.

END OF THE ANNOTATIONS ON KING RICHARD III.

ANNOTATIONS
ON
KING HENRY VIII.

ACT I.

LINE 22. *Till this time, pomp was single ; but now married
To one above itself.*] The author intends only to
say in a noisy periphrase, that *pomp* was encreased on this
occasion to more than twice as much as it had ever been
before. JOHNSON.

Line 23. ——— *Each following day
Became the next day's master, &c.*] *Dies diem
docet.* Every day learned something from the preceding,
till the concluding day collected all the splendor of all the
former shews. JOHNSON.

Line 47. *That Bevis was believ'd.*] The old romantic
legend of *Bevis* of Southampton. This *Bevis* (or *Bevois*) a
Saxon, was for his prowess created by William the Con-
queror earl of Southampton: of whom Camden in his *Brit-
tannia*. THEOBALD.

Line 67. ——— *fierce vanities !*] *Fierce* is here, I think,
used like the French *fier* for *proud*, unless we suppose an
allusion to the mimical ferocity of the combatants in the tilt.
JOHNSON.

Line 68. *That such a keech—*] A *keech* is a solid lump

or mass. A cake of wax or tallow formed in a mould is called yet in some places a *keech*.

JOHNSON.

Line 97. *Must fetch him in he papers.*] He *papers*, a verb; his own letter, by his own single authority, and without the concurrence of the council, must fetch in him whom he papers down. I don't understand it, unless this be the meaning.

POPE.

Line 120. *The ambassador is silenc'd?*] *Silenc'd for recall'd.* This being proper to be said of an *orator*, and an ambassador or public minister being called an *orator*, he applies *silenc'd* to ambassador.

WARBURTON.

I understand it rather of the French ambassador residing in England, who, by being refused an audience, may be said to be *silenc'd*.

JOHNSON.

Line 150. ——— *butcher's cur—*] Wolsey is said to have been the son of a butcher.

JOHNSON.

Line 153. ——— *A beggar's book*

Out-worths a noble's blood.] That is, the literary qualifications of a *bookish beggar* are more prized than the high descent of hereditary greatness. This is a contemptuous exclamation very naturally put into the mouth of one of the antient, unlettered, martial nobility.

JOHNSON.

Line 214. ——— *our court-cardinal—*] Wolsey is afterwards called *king-cardinal*.

MALONE.

Line 281. ——— *my life is spann'd already;*] To *span* is to gripe, or inclose in the hand; to *span* is also to *measure* by the palm and fingers. The meaning, therefore, may either be, that *hold is taken of my life, my life is in the gripe of my enemies*; or, that *my time is measured, the length of my life is now determined*.

JOHNSON.

Line 285. ——— *and the best heart of it,*] *Heart* is not here taken for the great organ of circulation and life, but, in a common and popular sense, for the most valuable or precious part. Our author, in *Hamlet*, mentions the *heart of*

heart. Exhausted and effete ground is said by the farmer to be *out of heart*. The hard and inner part of the oak is called *heart of oak*. JOHNSON.

Line 387. ——— *what worst, as oft,*

Hitting a grosser quality,] The worst actions of great men are commended by the vulgar, as more accommodated to the grossness of their notions. JOHNSON

Line 423. ——— *out of himself,]* Beyond the treasures of his own mind. JOHNSON.

Line 425. ——— *noble benefits* ———

Not well dispos'd,] Great gifts of nature and education, not joined with good dispositions. JOHNSON

Line 519. ——— *Being my servant sworn, &c.]* Sir William Blomer (Holinshed calls him *Bulmer*) was reprimanded by the king in the star chamber, for that, being his sworn servant, he had left the king's service for the duke of Buckingham's. *Edwards's MSS.* STEEVENS

Line 550. *Is it possible, the spells of France should juggle*

Men into such strange mysteries?] *Mysteries* were allegorical shows, which the *munners* of those times exhibited in odd and fantastic habits. *Mysteries* are used, by an easy figure, for those that exhibited *mysteries*; and the sense is only, that the travelled Englishmen were metamorphosed, by foreign fashions, into such an uncouth appearance, that they looked like *munners* in a mystery. JOHNSON.

Line 558. *A fit or two o' the face;]* A fit of the face seems to be what we now term a *grimace*, an artificial cast of the countenance. JOHNSON

Line 646. *As first-good company, &c.]* i. e. he would have you as merry as these three things can make you, the best company in the land, of the best rank, good wine, &c.

THEOBALD

Line 654. ——— *chambers discharged.]* *Chambers* are very small guns, used only on occasions of rejoicing. They

are so contrived as to carry great charges, and thereby to make a noise more than proportioned to their size. Some of them are still fired in the Park, and at the places opposite to the parliament-house, when the king goes thither. Camden enumerates them among other guns, as follows—"cannons, demi-cannons, *chambers*, arquebuse, musquet."

STEEVENS.

Line 761. *You have found him, cardinal ;*] Holinshed says the cardinal mistook, and pitched upon sir Edward Neville; upon which the king laughed, and pulled off both his own mask and sir Edward's. *Edwards's MSS.*

STEEVENS.

ACT II.

Line 92. ——— *You saw that lov'd me, &c.*] These lines are remarkably tender and pathetic.

JOHNSON.

Line 306. ——— *have great care*

I be not found a talker.] I take the meaning to be, *Let care be taken that my promise be performed, that my professions of welcome be not found empty talk.*

JOHNSON.

Line 406. *To give her the avant !*] To send her away contemptuously; to pronounce against her a sentence of ejection.

JOHNSON.

Line 498. ——— *a gem*

To lighten all this isle ?] Perhaps alluding to the *carbuncle*, a gem supposed to have intrinsic light, and to shine in the dark; any other gem may reflect light, but cannot give it

JOHNSON.

Line 511. ——— *is it bitter?* forty pence, no.] *Forty pence* was in those days the proverbial expression of a small wager. Money was then reckoned by *pounds, marks, and nobles*. *Forty pence* is half a noble or the sixth part of a

pound. Forty pence, or three and four pence, still remains in many offices the legal and established fee. STEEVENS.

Line 602. *That longer you desire the court;*] i. e. that you desire to protract the business of the court; that you solicit a more distant session and trial. MALONE.

Line 683. *Where powers are your retainers; and your words, Domesticks to you, serve your will,*] You have now got power at your beck, following in your retinue; and words therefore are degraded to the servile state of performing any office which you shall give them. In humbler and more common terms; *having now got power you do not regard your word.* JOHNSON.

Line 722. ——— *on my honour*

I speak my good lord cardinal to this point,] The king, having first addressed to Wolsey, breaks off; and declares upon his honour to the whole court, that he speaks the cardinal's sentiments upon the point in question; and clears him from any attempt, or wish, to stir that business.

THEOBALD.

Line 740. ——— *This respite shook*

The bosom of my conscience,] Shakspeare, in all his historical plays, was a most diligent observer of Holinshed's Chronicle. Now Holinshed, in the speech which he has given to king Henry upon this subject, makes him deliver himself thus: "Which words, once conceived within the secret bottom of my conscience, ingendred such a scrupulous doubt, that my conscience was incontinently accombred, vexed, and disquieted." *Vide*, Life of Henry VIII. p. 907.

THEOBALD.

Line 758. ——— *hulling in*

The wild sea———] That is, floating without guidance: toss'd here and there. JOHNSON.

The expression belongs to navigation. A ship is said to *hull*, when she is dismasted, and only her *hull*, or *hulk*, is left at the direction and mercy of the waves. STEEVENS.

Line 708. *I then mov'd you,*] I have rescued the text from Holinshed.—“I moved it in confession to you, my lord of Lincoln, then ghostly father. And forasmuch as then you yourself were in some doubt, you moved me to ask the counsel of all these my lords. Whereupon I moved you, my lord of Canterbury, first to have your licence, in as much as you were metropolitan, to put this matter in question; and so I did of all of you, my lords.” Holinshed's Life of Henry VIII. p. 906. THEOBALD.

ACT III.

Line 46. *Envy and base opinion against them,*] I would be glad that my conduct were in some publick trial confronted with mine enemies, that envy and corrupt judgment might try their utmost power against me. JOHNSON.

Line 105. (*Though he be grown so desperate to be honest.*)] Do you think that any Englishmen dare advise me; or, if any man should venture to advise with honesty, that he could live? JOHNSON.

Line 127. *The more shame for ye;*] If I mistake you, it is by your fault, not mine; for I thought you good. The distress of Katharine might have kept her from the quibble to which she is irresistibly tempted by the word *cardinal*.

JOHNSON.

Line 277. *And hedges, his own way.*] To hedge, is to creep along by the hedge: not to take the direct and open path, but to steal covertly through circumvolutions. JOHNSON.

Enter the King, reading a Schedule;] That the cardinal gave the king an inventory of his own private wealth, by mistake, and thereby ruined himself, is a known variation from the truth of history. Shakspeare, however, has not injudiciously represented the fall of that great man, as owing to

an accident which he had once improved to the destruction of another. See Holinshed, vol. ii. p. 796 and 797.

“ Thomas Ruthall, bishop of Durham, was, after the death of king Henry VII. one of the privy council to Henry VIII. to whom the king gave in charge to write a book of the whole estate of the kingdom, &c. Afterwards, the king commanded cardinal Wolsey to go to this bishop, and to bring the book away with him.—This bishop having written two books (the one to answer the king’s command, and the other intreating of his own private affairs) did bind them both after one sort in vellum, &c. Now, when the cardinal came to demand the book due to the king, the bishop unadvisedly commanded his servant to bring the book bound in white vellum, lying in his study, in such a place. The servant accordingly brought forth one of the books so bound, being the book intreating of the state of the bishop, &c. The cardinal having the book, went from the bishop, and after (in his study by himself) understanding the contents thereof, he greatly rejoiced, having now occasion (which he long sought for) offered unto him, to bring the bishop into the king’s disgrace.

“ Wherefore he went forthwith to the king, delivered the book into his hands, and briefly informed him of the contents thereof; putting further into the king’s head, that if at any time he were destitute of a mass of money, he should not need to seek further therefore than to the coffers of the bishop. Of all which when the bishop had intelligence, &c. he was stricken with such grief of the same, that he shortly, through extreme sorrow, ended his life at London, in the year of Christ 1523. After which, the cardinal, who had long before gaped after his bishoprick, in singular hope to attain thereunto, had now his wish in effect, &c.

STEEVENS.

Line 593 *Worse than the sacring bell,*] The little bell,

which is rung to give notice of the *Host* approaching when it is carried in procession, as also in other offices of the Romish church, is called the *sacring*, or consecration bell; from the French word, *sacrer*. THEOBALD.

Line 723. ——— a *tomb* of orphan's tears wept on 'em !] The chancellor is the general guardian of orphans. A *tomb* of tears is very harsh. JOHNSON.

ACT IV.

Line 1. ——— once again.] Alluding to their former meeting in the second act. JOHNSON.

Line 18. ——— their royal minds ;] i. e. their minds well affected to their king. MALONE.

Line 24. ——— this day—] Hammer reads,
——— these days, ———

but Shakspeare meant *such a day as this*, a coronation day. And such is the English idiom, which our author commonly prefers to grammatical nicety. JOHNSON.

Line 105. ——— like rams—] That is, like battering rams. JOHNSON.

Line 171. ——— he stepp'd before me, happily,
For my example.] *Happily* seems to mean on this occasion—*peradventure*. I have been more than once of this opinion, when I have met with the same word mis-spelt in other passages. STEVENS.

Line 180. ——— with easy roads,] i. e. by short stages. MALONE.

Line 199. Of an unbounded stomach,] i. e. of unbounded pride, or haughtiness. STEVENS.

Line 229. Unwilling to outlive the good that did it ;] i. e. Unwilling to survive that virtue which was the cause of its foundation. MALONE.

ACT V.

Line 4. *Not for delights ;]* Gardner himself is *not* much delighted. The delight at which he hints seems to be the king's diversion, which keeps him in attendance. JOHNSON.

Line 18. *Some touch of your late business ;]* *Some hint* of the business that keeps you awake so late. JOHNSON.

Line 39. ——— *mine own way ;]* Mine own opinion in religion. JOHNSON.

Line 49. *Stands in the gap and trade of more preferments,]* Trade is the practised method, the general course. JOHNSON.

Line 58. ——— *I have*

Incens'd the lords o' the council, that he is, &c.

A most arch heretick,] The passage, according to Shakspeare's licentious grammar, may mean—I have incens'd the lords of the council, for that he is, i. e. because.

STEEVENS.

Line 63. ——— *broken with the king ;]* They have broken silence ; told their minds to the king. JOHNSON.

Line 140. ——— *You a brother of us, &c.]* You being one of the council, it is necessary to imprison you, that the witnesses against you may not be deterred. JOHNSON.

Line 148. *Than I myself, poor man.]* Poor man probably belongs to the king's reply. JOHNSON.

Line 159. *The good I stand on—]* Though good may be taken for advantage or superiority, or any thing which may help or support, yet it would, I think, be more natural to say,

The ground I stand on ———.

JOHNSON.

Mr. Malone is of opinion that the old reading is right.

Line 212. ——— *bless her !]* It is doubtful whether *her* is referred to the queen or the girl. JOHNSON.

Line 217. *Lovell,*] Lovell has been just sent out of the presence, and no notice is given of his return. I have placed it here at the instant when the king calls for him.

STEEVENS.

Line 275. ——— *draw the curtain close;*] i. e. the *curtain* of the balcony, or upper stage, where the king now is.

MALONE.

Line 293. ——— *and capable*

Of our flesh, few are angels, &c.] If this passage means any thing, it may mean, *few are perfect, while they remain in their mortal capacity.*

STEEVENS.

Line 323. ——— *a single heart,*] i. e. a heart void of duplicity or guile.

MALONE.

Line 444. *Than but once think his place becomes thee not.*] Who dares to suppose that the place or situation in which he is, is not suitable to thee also? who supposes that thou art not as fit for the office of a privy counsellor as he is?

MALONE.

Line 481. ——— *you'd spare, your spoons;*] It appears by this and another passage in the next scene, that the gossips gave *spoons*.

JOHNSON.

It was the custom, long before the time of Shakspeare, for the sponsors at christenings to offer *gilt spoons* as a present to the child. These spoons were called *apostle spoons*, because the figures of the apostles were carved on the tops of the handles. Such as were at once opulent and generous, gave the whole twelve; those who were either more moderately rich or liberal, escaped at the expence of the four evangelists; or even sometimes contented themselves with presenting one spoon only, which exhibited the figure of any saint, in honour of whom the child received its name.

STEEVENS.

Line 502. ——— *Paris-Garden?*] The bear garden of that time.

JOHNSON

Line 524. ——— *sir Guy, nor Colbrand,*] Of Guy of Warwick every one has heard. Colbrand was the Danish giant, whom Guy subdued at Winchester. Their combat is very elaborately described by Drayton in his *Polyolbion*.

JOHNSON.

Line 535. ——— *Moorfields to muster in?*] The train-bands of the city were exercised in Moorfields.

JOHNSON.

Line 543. ——— *he should be a brazier by his face,*] A brazier signifies a man that manufactures brass, and a mass of metal occasionally heated to convey warmth. Both these senses are here understood.

JOHNSON.

Line 547. ——— *That fire-drake—*] A fire-drake is a fiery serpent; a fire-work, an *ignis fatuus*.

Line 551. ——— *till her pink'd porringer fell off her head,*] Her pink'd porringer is her pink'd cap, which looked as if it had been moulded on a porringer.

MALONE.

Line 553. ——— *the meteor—*] The fire-drake, the brazier.

JOHNSON.

Line 566. ——— *the Tribulation of Tower-hill, or the limbs of Limehouse,*] I suspect the Tribulation to have been a puritanical meeting-house. The limbs of Limehouse I do not understand.

JOHNSON.

Line 570. ——— *running banquet of two beadles,*] A public whipping.

JOHNSON.

Line 589. ——— *here ye lie baiting of bumbards,*] A bumbard is an ale-barrel; to bait bombards is to tittle, to lie at the spigot.

JOHNSON.

Line 598. ——— *I'll pick you o'er the pales else.*] To pick is to pitch.

MALONE.

Line 647. [*Now shall this peace sleep with her; &c.*] These lines, to the interruption by the king, seem to have been inserted at some revival of the play, after the accession of king James. If the passage, included in crotchets, be left out, the speech of Cranmer proceeds in a regular tenour of

prediction and continuuity of sentiments ; but by the interposition of the new lines, he first celebrates Elizabeth's successor, and then wishes he did not know that she was to die ; first rejoices at the consequence, and then laments the cause. Our author was at once politick and idle ; he resolved to flatter James, but neglected to reduce the whole speech to propriety, or perhaps intended that the lines inserted should be spoken in the action, and omitted in the publication, if any publication ever was in his thoughts. Mr. Theobald has made the same observation. JOHNSON.

Line 660. *His honour and the greatness of his name*

Shall be, and make new nations :] On a picture of this contemptible king which formerly belonged to the great Bacon, and is now in the possession of lord Grimston, he is styled *imperii Atlantici conditor*. The year before the revival of this play (1612) there was a lottery for the plantation of Virginia. These lines probably allude to the settlement of that colony.

MALONE.

END OF THE ANNOTATIONS ON KING HENRY VIII.

ANNOTATIONS
ON
TROILUS AND CRESSIDA.

ACT I.

LINE 59. *Handlest in thy discourse, O, that her hand, &c.]* *Handlest* is here used metaphorically, with an allusion, at the same time, to its literal meaning; and the jingle between *hand* and *handlest* is perfectly in our author's manner.

MALONE.

Line 72. — *she has the mends—]* She may mend her complexion by the assistance of cosmeticks.

JOHNSON.

I believe it rather means—*She may make the best of a bad bargain.*

STEEVENS.

Line 155. — *their particular additions;]* Their peculiar and characteristick qualities or denominations; the term in this sense is originally forensick.

MALONE.

Line 412. — *upon my wit, to defend my wiles:]* So read both the copies: yet perhaps the author wrote,

Upon my wit to defend my *will*.

The terms *wit* and *will* were, in the language of that time, put often in opposition.

JOHNSON.

Line 503. — *the thing of courage,]* It is said of the tiger, that in storms and high winds he rages and roars most furiously.

HAMMER.

Line 507. *Returns to chiding fortune.*] For *returns*, Hammer reads *replies* unnecessarily, the sense being the same. The folio and quarto have *retires*, corruptly. JOHNSON.

Line 536. *When that the general is not like the hive,*] The meaning is *When the general is not to the army like the hive to the bees*, the repository of the stock of every individual, that to which each particular resorts—with whatever he has collected for the good of the whole, *what honey is expected?* what hope of advantage? The sense is clear, the expression is confused. JOHNSON.

Line 540. *The heavens themselves,*] This illustration was probably derived from a passage in Hooker: “If celestial spheres should forget their wonted motion; if the prince of the lights of heaven should begin to stand; if the moon should wander from her beaten way; and the seasons of the year blend themselves; what would become of man?” *The heavens themselves, the planets, and this center,*] i. e. the center of the earth; which, according to the Ptolemaic system then in vogue, is the center of the solar system.

WARBURTON.

Mr. Mason is of opinion that Ulysses meant the earth itself; for according to the Ptolemaic system, the earth is the center round which the planets move.

Line 550. —*But, when the planets,*

In evil mixture, to disorder wander, &c.] I believe the poet, according to astrological opinions, means, when the planets form malignant configurations, when their aspects are evil towards one another. This he terms *evil mixture*.

JOHNSON.

The apparent irregular motions of the planets were supposed to portend some disasters to mankind; indeed the planets themselves were not thought formerly to be confined in any fixed orbits of their own, but to wander about *ad libitum*, as the etymology of their names demonstrates.

ANONYMOUS.

Line 641. —*to make paradoxes.*] *Paradoxes* may have a meaning, but it is not clear and distinct. I wish the copies had given,

—*to make parodies.*

JOHNSON.

Line 683. *A stranger to those most imperial looks—*] And yet this was the seventh year of the war. Shakspeare, who so wonderfully preserves character, usually confounds the customs of all nations, and probably supposed that the ancients (like the heroes of chivalry) fought with beavers to their helmets.

STEEVENS.

Line 784. *Be you my time, &c.*] i. e. be you to my present purpose what time is in respect of all other schemes, viz. a ripener and bringer of them to maturity.

STEEVENS.

Line 790. —*nursery*—] Alluding to a plantation called a nursery.

JOHNSON.

Line 800. *And, in the publication, make no strain,*] Nestor goes on to say, make no difficulty, no doubt, when this duel comes to be proclaimed, but that Achilles, dull as he is, will discover the drift of it.

THEOBALD.

Line 817. —*scantling*—] That is, a *measure, proportion*. The carpenter cuts his wood to a certain *scantling*. JOHNSON.

ACT II.

Line 13. *The plague of Greece—*] Alluding perhaps to the plague sent by Apollo on the Grecian army. JOHNSON.

Line 15. *Speak then, thou unsalted leaven, speak:*] *Unsalted leaven* means *sour* without *salt*, malignity without wit. Shakspeare wrote first *unsalted*; but recollecting that want of *salt* was no fault in leaven, changed it to *vinew'd*. JOHNSON.

The want of salt is no fault in leaven; but leaven without the *addition* of salt will not make good bread; hence Shakspeare used it as a term of reproach.

MALONE.

Line 42. —*pun thee into shevers.*] *Pun* is in the midland counties the vulgar and colloquial word for *pound*. JOHNSON.

Line 46. *Thou stool for a witch!*] In one way of trying a *witch* they used to place her on a chair or stool, with her legs tied across, that all the weight of her body might rest upon her seat; and by that means, after some time, the circulation of the blood would be much stopped, and her sitting would be as painful as the wooden horse. DR. GREY.

Line 112. —*Nestor,—whose wit was mouldy ere your grandsires had nails—*] [Old copies] *their* grandsires.] This is one of these editors wise riddles. What! was Nestor's wit mouldy before his grandsire's toes had any nails? Preposterous nonsense! and yet so easy a change, as one poor pronoun for another, sets all right and clear. THEOBALD.

Line 210. *Without some image of the affected merit:*] The will *affects* an object for some supposed *merit*, which Hector says is censurable, unless the *merit* so *affected* be really there. JOHNSON.

Line 243. *And do a deed that fortune never did.*] If I understand this passage, the meaning is, "Why do you, by censuring the determination of your own wisdoms, degrade Helen, whom fortune has not yet deprived of her value, or against whom, as the wife of Paris, fortune has not in this war so declared, as to make us value her less?" This is very harsh, and much strained. JOHNSON.

Line 340. *There is a law—*] What the law does in every nation between individuals, justice ought to do between nations. JOHNSON.

Line 357. —*the performance of our heaving spleens.*] The execution of spite and resentment. JOHNSON.

Line 392. —*without drawing their massy irons,*] That is, *without drawing their swords to cut the web.* They use no means but those of violence. JOHNSON.

Line 429. —*decline the whole question.—*] Deduce the question from the first case to the last. JOHNSON.

Line 510. —underwrite—] To *subscribe*, in Shakspeare, is to *obey*. JOHNSON.

Line 594. *Not for the worth—*] Not for the value of all for which we are fighting. JOHNSON.

Line 612. Ajax. *I'll knead him, I'll make him supple*, he's not yet thorough warm.

Nest. —*force him with praises: &c*] The latter part of Ajax's speech is certainly got out of place, and ought to be assigned to Nestor, as I have ventured to transpose it. Ajax is feeding on his vanity, and boasting what he will do to Achilles; he'll pash him o'er the face, he'll make him eat swords, he'll knead him, he'll supple him, &c. Nestor and Ulysses slyly labour to keep him up in this vein; and to this end Nestor craftily hints, that Ajax is not warm yet, but must be crammed with more flattery. THEOBALD.

Line 656. Nest. *Ay, my good son.*] In the folio and in the modern editions Ajax desires to give the title of *father* to Ulysses; in the quarto, more naturally, to Nestor.

JOHNSON

ACT III.

Line 25. —*love's invisible soul,*] May mean the *soul of love* invisible every where else. JOHNSON.

Line 78. *And, my lord, he desires you,*] Here I think the speech of Pandarus should begin, and the rest of it should be added to that of Helen; but I have followed the copies.

JOHNSON.

Line 214. —*you must be watch'd ere you be made tame,*] Hawks were *tamed* by being kept from sleep; and thus Pandarus means that Cressida should be *tamed*. MALONE.

Line 221. —*a kiss in fee-farm*!] Is a kiss of duration that has no bounds; a *fee-farm* being a grant of lands in fee, that is, for ever, reserving a certain rent. MALONE.

Line 243. —but you are wise ;

Or else you love not ; For to be wise, and love,
Exceeds man's might ; &c.] I read :

—but we're not wise,

Or else we love not ; to be wise, and love,
Exceeds man's might ,—

Cressida, in return to the praise given by Troilus to her wisdom, replies, "That lovers are never wise ; that it is beyond the power of man to bring love and wisdom to an union."

JOHNSON.

Line 341. —*swifter than blood decays !*] *Blood*, in Shakespeare, frequently means *desire, appetite*.

MALONE.

Line 344 *Might be affronted with the match—*] I wish, "my integrity might be met and matched with such equality and force of pure unmingled love."

JOHNSON.

Line 348. *And simpler than the infancy of truth,*] This is fine ; and means, "Ere truth, to defend itself against deceit in the commerce of the world, had, out of necessity, learned worldly policy."

WARBURTON.

Line 356. —*as plantage to the moon,*] Alluding to the common opinion of the influence the moon has over what is *planted* or *sown*, which was therefore done in the increase.

WARBURTON.

Plantage is not, I believe, a general term, but the herb which we now call *plantain*, in Latin, *plantago*, which was, I suppose, imagined to be under the peculiar influence of the moon.

JOHNSON.

Line 360. *As truth's authentick author to be cited,*] Troilus shall *crown the verse*, as a man *to be cited as the authentic author of truth* ; as one whose protestations were true to a proverb.

JOHNSON.

Line 555. *Time hath, my lord, a wallet at his back,*] This speech is printed in all the modern editions with such deviations from the old copy, as exceed the lawful power of an editor.

JOHNSON.

Line 574. *O'er-run, &c.*] The quarto wholly omits the simile of the horse, and reads thus:

And leave you hindmost, then what they do in present.
The folio seems to have some omission, for the simile begins,
Or like a gallant horse — JOHNSON.

Line 602. *Made emulous missions*—] The meaning of *mission* seems to be *dispatches* of the gods from heaven about mortal business, such as often happened at the siege of Troy. JOHNSON.

Line 616. *Keeps place with thought*,] i. e. there is in the providence of a state, as in the providence of the universe, a kind of *ubiquity*. The expression is exquisitely fine.

WARBURTON.

652. *Omission to do, &c.*] By neglecting our duty we *commission* or enable that *danger* of dishonour, which could not reach us before, to lay hold upon us. JOHNSON.

ACT IV.

Line 25. —*By Venus' hand I swear*,] This oath was used to insinuate his resentment for Diomedes' wounding his mother in the hand. WARBURTON.

I believe Shakspeare had no such allusion in his thoughts. He would hardly have made Æneas civil and uncivil in the same breath. STEEVENS.

Line 287. *Distasted with the sall of broken tears*,] i. e. of tears to which we are not permitted to give full vent, being interrupted and suddenly torn from each other. MALONE.

Line 306. *For I will throw my glove to death*—] That is, I will challenge death himself in defence of thy fidelity.

JOHNSON.

Line 355. —*catch mere simplicity*;] The meaning, I think, is, *while others*, by their art, gain high estimation, I, by honesty, obtain a plain simple approbation. JOHNSON.

Line 363. —possess *thee what she is.*] I will make thee fully understand. This sense of the word *possess* is frequent in our author. JOHNSON.

Line 473. *Never's my day, and then a kiss of you.*] I once gave both these lines to Cressida. She bids Ulysses beg a kiss; he asks that he may have it,

When Helen is a maid again——

She tells him that then he shall have it:

When Helen is a maid again :

Cres. I am your debtor, claim it when 'tis due.

Never's my day, and then a kiss for you.

But I rather think that Ulysses means to slight her, and that the present reading is right. JOHNSON.

Line 482. —*a coasting welcome*—] An *amorous address*; *courtship*. JOHNSON.

A *coasting welcome* is a conciliatory welcome, that makes silent advances before the tongue has uttered a word.

MALONE.

Line 508. *Valour and pride excel themselves in Hector* ;] Shakespeare's thought is not exactly deduced. Nicety of expression is not his character. The meaning is plain, "Valour (says Æneas) is in Hector greater than valour in other men, and pride in Hector is less than pride in other men. So that Hector is distinguished by the excellence of having pride less than other pride, and valour more than other valour." JOHNSON.

Line 535. —*an impair thought*—] A thought suitable to the dignity of his character. This word I should have changed to *impure*, were I not overpowered by the unanimity of the editors, and concurrence of the old copies, JOHNSON.

Line 579. *Not Neoptolemus so mirable, &c.*] By *Neoptolemus* the author meant *Achilles* himself; and remembering that the son was Pyrrhus Neoptolemus, considered Neoptolemus as the *nomen gentilitium*, and thought the father was likewise Achilles Neoptolemus. JOHNSON.

Shakspeare certainly uses *Neoptolemus* for *Achilles*.

STEEVENS.

Line 586. *We'll answer it ;]* That is, answer the *expectance*.

JOHNSON.

Line 597. —*your knights,*] The word *knight* as often as it occurs is sure to bring with it the idea of chivalry, and revives the memory of Amadis and his followers, rather than that of the mighty confederates who fought on either side in the Trojan war.

STEEVENS.

These *knight*s, to the amount of about two hundred thousand, (for there were not less in both armies,) Shakspeare found, with all the appendages of chivalry, in *The Three Destructions of Troy*.

MALONE.

Line 682. *I shall forestall thee, lord Ulysses, thou !]* Should we not read—*though*? Notwithstanding you have invited Hector to your tent, I shall draw him first into mine.

TYRWHITT.

ACT V.

Line 7. *Thou crusty batch of nature,*] *Batch* is changed by Theobald to *botch*, and the change is justified by a pompous note, which discovers that he did not know the word *batch*. What is more strange, Hanmer has followed him. *Batch* is any thing *baked*.

JOHNSON.

Batch does not signify any thing baked, but all that is baked at one time, without heating the oven afresh. So Ben Jonson in his *Catiline*:

“ Except he were of the same meal and *batch*.”

STEEVENS.

Line 14. *The surgeon's box,*] In this answer Thersites only quibbles upon the word *tent*.

HANMER.

Line 22. —*cold palsies,*] This catalogue of loathsome maladies ends in the folio at *cold palsies*. It may be remark-

ed, though it proves nothing, that, of the few alterations made by Milton in the second edition of his wonderful poem, one was, an enlargement of the enumeration of diseases.

JOHNSON.

Line 31. —*you ruinous butt* ; &c.] Patroclus reproaches Thersites with deformity, with having one part crowded into another.

JOHNSON.

Line 38. Out, gall !] Hanmer reads *nut-gall*, which answers well enough to *finch-egg* ; it has already appeared, that our author thought the *nut-gall* the bitter gall. He is called *nut*, from the conglobation of his form ; but both the copies read, *Out, gall* !

JOHNSON.

Line 39. Finch egg !] Of this reproach I do not know the exact meaning. I suppose he means to call him *singing bird*, as implying an useless favourite, and yet more, something more worthless, a singing bird in the egg, or generally, a slight thing easily crushed.

JOHNSON.

A *finch's egg* is remarkably gaudy ; but of terms of reproach it is difficult always to pronounce the exact meaning.

STEEVENS.

Line 62. —*forced with wit*,] *Stuffed with wit*. A term of cookery.—In this speech I do not well understand what is meant by *loving quails*.

JOHNSON.

In old French, *caille* was synonymous to *fille de joie*. Thus in Rabelais translated—“ Coated *quails* and laced mutton, waggishly singing.”

MALONE.

Line 201. —*keep this sleeve*.] The custom of wearing a lady's *sleeve* for a favour, is mentioned in *Hall's Chronicle*, fol. 12.—“ One ware on his head-piece his lady's *sleeve*, and “ another bare on his helme the glove of his deareling.”

Line 257. *Troilus, farewell* !] The characters of Cressida and Pandarus are more immediately formed from Chaucer than from Lydgate ; for though the latter mentions them both characteristically, he does not sufficiently dwell on the

infamy of the latter to have furnished Shakspeare with many circumstances to be found in this tragedy. Lydgate, speaking of Cressida, says only,

"She gave her heart and love to Diomede,
 "To shew what trust there is in woman kind;
 "For she of her new love no sooner sped,
 "But Troilus was clean out of her mind,
 "As if she never had him never known or seen,
 "Wherein I cannot guess what she did mean."

STEEVENS.

Line 366. *My dreams will, sure, prove ominous to the day.*] i. e. forbode ill to it, and shew that it will be a fatal day to Troy.

MALONE.

The hint for this *dream* of Andromache is taken from Lydgate.

STEEVENS.

Line 389. *It is the purpose,*] The mad prophetess speaks here with all the coolness and judgment of a skilful casuist. "The essence of a lawful *vow*, is a lawful *purpose*, and the vow of which the end is wrong must not be regarded as cogent."

JOHNSON.

Line 431. — *with recourse of tears;*] i. e. tears that continue to *course* one another down the face. WARBURTON.

Line 515. — *to proclaim barbarism,*] To set up the authority of ignorance to declare that they will be governed by policy no longer.

JOHNSON.

Line 528. *Art thou of blood, and honour?*] This is an idea taken from the ancient books of romantic chivalry, as is the following one in the speech of Diomed:

And am her knight by proof. STEEVENS.

Line 547. — *bastard Margarelon—*] The introduction of a bastard son of Priam, under the name of Margarelon, is one of the circumstances taken from the story book of *The Three Destructions of Troy*.

THEOBALD.

Line 562. — *scaled skulls—*] *Skulls* are great numbers

of fishes swimming together. The modern editors, not being acquainted with the term, changed it into *shoals*.

STEEVENS.

Line 606. —you cogging *Greeks* ;] This epithet has no particular propriety in this place, but the author had heard of *Græcia Mendax*.

JOHNSON.

Surely the epithet had propriety in respect of Diomed at least, who had defrauded him of his mistress. Troilus bestows it on both, *unius ob culpam*.

STEEVENS.

Line 629. *I'll frush it,*] The word *frush* I never found elsewhere, nor understand it. Hammer explains it, to *break* or *bruise*.

JOHNSON.

Line 662. *Even with the vail—*] The *vail* is, I think, the *sinking* of the sun ; not *veil* or *cover*.

JOHNSON.

Line 676. *A stickler* was one who stood by to part the combatants when victory could be determined without bloodshed. They are often mentioned by Sidney. "Anthony" (says sir Thos. North in his translation of Plutarch) was "himself in person a *stickler* to part the young men when "they had fought enough." They were called *sticklers*, from carrying sticks or staves in their hands, with which they interposed between the combatants. We now call them *sidesmen*.

STEEVENS.

END OF THE ANNOTATIONS ON TROILUS AND CRESSIDA.

ANNOTATIONS
ON
CORIOLANUS.

ACT I.

Line 23. *Let us revenge this with our pikes, ere we become rakes:]* It is plain that, in our author's time, we had the proverb *As lean as a rake*. Of this proverb the original is obscure. *Rake* now signifies a *dissolute man*, a man worn out with disease and debauchery. But the signification is, I think, much more modern than the proverb. *Rækel*, in Islandick, is said to mean a *cur-dog*, and this was probably the first use among us of the word *rake*; *as lean as a rake* is, therefore, as lean as a dog too worthless to be fed. JOHNSON.

Line 228. ——— *I'd make a quarry
With thousands —]* Why a quarry? I suppose, not because he would pile them square, but because he would give them for carrion to the birds of prey. JOHNSON.

Line 332. *Of his demerits rob Cominius.] Mcrits and demerits* had auiently the same meaning. STEEVENS.

Line 464. *A crack, madam.]* The following passage in the *Cynthia's Revels* of Ben Johnson, may best explain the term:

" ——— Since we are turn'd *cracks*, let's study to be like
" *cracks*, act freely, carelesly, and capriciously." STEEVENS

Line 743. ——— *Please you to march ;*

*And four shall quickly draw out my command,
Which men are best inclin'd.]* I cannot but suspect this passage of corruption. Why should they *march*, that *four* might select those that were *best inclin'd*? How would their inclinations be known? Who were the *four* that should select them? Perhaps, we may read,

———— *Please you to march,*

*And fear shall quickly draw out of my command,
Which men are least inclin'd.*

It is easy to conceive that, by a little negligence, *fear* might be changed to *four* and *least* to *best*. Let us march, and that fear which incites desertion will free my army from cowards.

JOHNSON.

Line 792. *Here is the steed, we the caparison ;]* This is an odd encomium. The meaning is, "this man performed the action, and we only filled up the show."

JOHNSON.

Line 896. *Being a Volve, &c.]* It may be just observed, that Shakspeare calls the *Volci*, *Volces*, which the modern editors have changed to the modern termination (*Volcian*). I mention it here, because here the change has spoiled the measure.

Being a Volve, be that I am. Condition! JOHNSON,

Line 773. *Wert thou the Hector,*

That was the whip of your bragg'd progeny,] The Romans boasted themselves descended from the Trojans, how then was Hector the *whip of their progeny*? It must mean the *whip* with which the Trojans scourged the Greeks, which cannot be but by a very unusual construction, or the author must have forgotten the original of the Romans ; unless *whip* has some meaning which includes *advantage* or *superiority*, as we say, *he has the whip-hand*, for *he has the advantage*

JOHNSON.

ACT II.

Line 7. *Pray you, &c.*] When the tribune, in reply to Menenius's remark, on the people's hate of Coriolanus, had observed that even *beasts know their friends*, Menenius asks, *whom does the wolf love?* implying that there are beasts which love nobody, and that among those beasts are the people.

JOHNSON.

Line 40. ——— *towards the napes of your necks,*] With allusion to the fable, which says, that every man has a bag hanging before him, in which he puts his neighbour's faults, and another behind him, in which he stows his own.

JOHNSON.

Line 72. ——— *you wear out a good, &c.*] It appears from this whole speech that Shakspeare mistook the office of *præfectus urbis* for the tribune's office.

WARBURTON.

Line 109. *Take my cap, Jupiter, and I thank thee;*] Dr. Warburton reads, *take my cup*.

Shakspeare so often mentions throwing up *caps* in this play, that Menenius may be well enough supposed to throw up his *cap* in thanks to Jupiter.

JOHNSON.

Line 239. ——— *seld-shown flamens*—] i. e. priests who seldom exhibit themselves to public view.

STEEVENS

Line 473. *It then remains,*

That you do speak to the people.] Coriolanus was banished U. C. 262. But till the time of Manlius Torquatus U. C. 393, the senate chose *both* the consuls: and then the people, assisted by the seditious temper of the tribunes, got the choice of one. But if he makes Rome a democracy, which at this time was a perfect aristocracy, he sets the balance even in his *Timon*, and Athens, which was a perfect democracy, into an aristocracy. But it would be unjust to

attribute this entirely to his ignorance; it sometimes proceeded from the too powerful blaze of his imagination, which when once lighted up made all acquired knowledge fade and disappear before it. For sometimes again we find him, when occasion serves, not only writing up to the truth of history, but fitting his sentiments to the nicest manners of his peculiar subject, as well as the dignity of his characters, or the dictates of nature in general.

WARBURTON.

Line 510. Once,] *Once* here means the same as when we say, *once for all*.

WARBURTON.

Line 515. *We have power in ourselves to do it, but it is a power that we have no power to do;*] *Power* first signifies *natural power* or *force*, and then *moral power* or *right*. Davies has used the same word with great variety of meaning.

Use all thy powers that heavenly power to praise,

That gave the power to do.——

JOHNSON.

Line 530. —— *if all our wits were to issue out of one scull, &c.*] Meaning, though our having but one interest was most apparent, yet our wishes and projects would be infinitely discordant.

WARBURTON.

Line 637. *I will not seal your knowledge—*] I will not *strengthen* or *complete* your knowledge. The *seal* is that which gives authenticity to a writing.

JOHNSON.

Line 644. —— *this woolvish gown—*] Signifies this *rough hirsute gown*.

JOHNSON.

Line 720. —— *ignorant to see't?*] Were you ignorant to see it, is, did you want knowledge to discern it.

JOHNSON.

Line 773. *Enforce his pride,*] Object his pride, and enforce the objection.

JOHNSON.

Line 821. —— *observe and answer*

The vantage of his anger.] Mark, catch, and improve the opportunity, which his hasty anger will afford.

JOHNSON

ACT III.

Line 53. ——— *why rule you not their teeth?*] The metaphor is from men's setting a bull-dog or mastiff upon any one. WARBURTON.

Line 71. ——— *Not unlike,
Each way to better yours.*] i. e. likely to provide better for the security of the common wealth than you (whose *business* it is) will do. To which the reply is pertinent,

Why then should I be consul? WARBURTON.

Line 96. ——— *let them*

Regard me as I do not flatter, and

Therein behold themselves;] Let them look in the mirror which I hold up to them, a mirror which does not flatter, and see themselves. JOHNSON.

Line 100. *The cockle of rebellion,*] *Cockle* is a weed which grows up with the corn. The thought is taken from Sir Tho. North's translation of Plutarch, where it is given as follows: "Moreover, he said, that they nourished against themselves the naughty seed and *cockle* of insolvency and sedition, which had been sowed and scattered abroad among the people, &c." STEEVENS.

Line 129. *'Twas from the canon.*] Was contrary to the established rule; it was a form of speech to which he has no right. JOHNSON.

Line 205. *That love the fundamental part of state,*

More than you doubt the change of't;] To doubt is to fear. The meaning is, You whose zeal predominates over your terrors; you who do not so much fear the danger of violent measures, as wish the good to which they are necessary, the preservation of the original constitution of our government. JOHNSON.

Line 208. *To jump a body—*] *To jump* a body may mean, to put it into a violent agitation or commotion. STEEVENS.

Line 213. *Of that integrity which should become it ;*] *Integrity* is in this place *soundness*, uniformity, consistency, in the same sense as Dr. Warburton often uses it, when he mentions the *integrity* of a metaphor. *To become*, is to *suit*, to *become*. JOHNSON.

Line 325. *One time will owe another.*] I know not whether to *owe* in this place means to *possess by right*, or to *be indebted*. Either sense may be admitted. *One time*, in which the people are seditious, will *give us power* in some other time ; or, *this time* of the people's predominance will *run them in debt* ; that is, will lay them open to the law, and expose them hereafter to more servile subjection. JOHNSON.

Line 334. *Before the tag return?*] The lowest and most despicable of the populace are still denominated by those a little above them, *Tag, rag, and bobtail*. JOHNSON.

Line 370. *Do not cry havoc, where you should but hunt With modest warrant.*] i. e. Do not give the signal for unlimited slaughter, &c. STEEVENS.

Line 506. *You are too absolute ;
Though therein you can never be too noble,
But when extremities speak.*] Except in cases of urgent necessity, when your resolute and noble spirit, however commendable at other times, ought to yield to the occasion. MALONE.

Line 536. ——— *I am in this,
Your wife your son, these senators, the nobles ;
And you, &c.*] I think the meaning is, *I am in their condition, I am at stake*, together with your wife, your son. JOHNSON.

Line 554. ——— *humble as the ripest mulberry,*] This fruit, when thoroughly ripe, drops from the tree.

STEEVENS

Line 581. ——— *my unbarb'd scone ?]* The suppliants of the people used to present themselves to them in sordid and neglected dresses. STEEVENS.

Line 601. *Which quired with my drum,]* Which played in concert with my drum. JOHNSON.

Line 615. ——— *let*

Thy mother rather feel thy pride, than fear

Thy dangerous stoutness ;] Perhaps she means,

“ Go, do thy worst ; let me rather feel the utmost extremity
“ that thy pride can bring upon us, than live thus in fear of
“ thy dangerous obstinacy.” JOHNSON.

Line 679. ——— *which looks*

With us to break his neck.] To look is to wait or expect. The sense I believe is, *What he has in his heart is waiting there to help us to break his neck.* JOHNSON.

Line 791. *My dear wife's estimate,]* I love my country beyond the rate at which I value my dear wife. JOHNSON.

Line 860. *You common cry of curs !]* Cry here signifies a troop or pack. MALONE.

Line 808. ——— *Have the power still*

To banish your defenders ; till, at length,

Your ignorance, (which finds not, till it feels,) &c].

Still retain the power of banishing your defenders, till your undiscerning folly, which can foresee no consequences, leave none in the city but yourselves, who are always labouring your own destruction.

It is remarkable, that, among the political maxims of the speculative Harrington, there is one which he might have borrowed from this speech : “ The people,” says he, “ can-
“ not see, but they can feel.” It is not much to the honour of the people, that they have the same character of stupidity from their enemy and their friend. Such was the power of our author's mind, that he looked through life in all its relations private and civil. JOHNSON

ACT IV.

Line 8. ——— *fortune's blows,*

When most struck home, being gentle wounded, craves

A noble cunning:] The sense is, When Fortune

strikes her hardest blows, to be wounded, and yet continue calm, requires a generous policy. He calls this calmness *cunning*, because it is the effect of reflection and philosophy. Perhaps the first emotions of nature are nearly uniform, and one man differs from another in the power of endurance, as he is better regulated by precept and instruction.

They bore as heroes, but they felt as men, JOHNSON.

Line 43. *My first son,]* *First, i. e. noblest,* most eminent of men. WARBURTON.

Line 100. Sic. *Are you mankind?*

Vol. *Ay, fool; Is that a shame?—Note but this, fool—*

Was not a man my father?] The word *man-*

kind is used maliciously by the first speaker, and taken perversely by the second. A *mankind woman* is a woman with the roughness of a man, and in an aggravated sense, a woman ferocious, violent, and eager to shed blood. In this sense Sicinius asks Volumnia, if she be *mankind*. She takes *mankind* for a *human creature*, and accordingly cries out,

——— *Note but this, fool.—*

Was not a man my father?

JOHNSON.

Line 222. *O, world, thy slipper turns! &c.]* This fine picture of common friendships, is an artful introduction to the sudden league, which the poet makes him enter into with Aufidius; and no less artful an apology for his commencing enemy to Rome. WARBURTON.

Line 334. ——— *maims*

Of shame——] That is, disgraceful diminutions of territory. JOHNSON.

Line 462. *He'll*——*sowle the porter of Rome gates by the ears;*] That is, I suppose, drag him down by the ears into the dirt. *Souillier Fr.*

JOHNSON.

Line 464. —— *his passage poll'd.*] That is *barred, cleared.*

JOHNSON.

Line 545. —— *affecting one sole throne,*

Without assistance.] That is, without assessors; without any other suffrage.

JOHNSON.

Line 632. *The breath of garlick-eaters!*] To smell of garlick was once such a brand of vulgarity, that garlick was a food forbidden to an ancient order of Spanish knights, mentioned by Guevara.

JOHNSON.

Line 671. *They'll roar him in again.*] As they hooted at his departure, they will roar at his return; as he went out with scoffs, he will come back with lamentations. JOHNSON.

Line 754. —— *whether 'twas pride,*

Which out of daily fortune ever taints

The happy man; whether ——] Aufidius assigns three probable reasons of the miscarriage of Coriolanus; pride, which easily follows an uninterrupted train of success; unskillfulness to regulate the consequences of his own victories; a stubborn uniformity of nature, which could not make the proper transition from the *casque* or *helmet* to the *cushion* or *chair of civil authority*; but acted with the same despotism in peace as in war.

JOHNSON.

Line 766. —— *he has a merit,*

To choke it in the utterance.] He has a merit, for no other purpose than to destroy it by boasting it.

JOHNSON.

Line 635. *As Hercules, &c.*] An allusion to the apples of the Hesperides.

STEEVENS.

Line 652. —— *they charg'd him, &c.*] Their charge or injunction would shew them insensible of his wrongs, and make them *shew like enemies.*

JOHNSON.

ACT V.

Line 19. ——— *that have rack'd for Rome,*] To *rack* means to harass by exactions, and in this sense the poet uses it in other places.

STEEVENS

Line 109. ——— *lots to blanks,*] A *lot* here is a prize.

JOHNSON.

Line 114. *Thy general is my lover:*] This was the language of Shakspeare's time.

MALONE.

Line 120. ——— *upon a subtle ground,*] i. e. *deceitful*.

MALONE.

Line 122. *Have, almost, stamp'd the leasing:*] I have almost given the lie such a sanction as to render it current.

MALONE.

Line 167. ——— *Though I owe*

My revenge properly,] Though I have a peculiar right in revenge, in the power of forgiveness the Volcians are conjoined.

JOHNSON.

Line 202. ——— *how we are shent—*] *Shent* is brought to destruction.

JOHNSON.

Shent means rebuked, reprimanded.

MALONE.

Line 218. ——— *how plainly*

I have borne this business.] That is, *how openly, how remotely from artifice or concealment.*

JOHNSON.

Line 259. *The sorrow, that delivers us thus chang'd,*

Makes you think so.] Virgilia makes a voluntary misinterpretation of her husband's words. He says, *These eyes are not the same*, meaning, that he saw things with other eyes, or other dispositions. She lays hold on the word *eyes*, to turn his attention on their present appearance.

JOHNSON.

Line 267. *Now by the jealous queen of heaven,]* That is, by Juno, the guardian of marriage, and consequently the avenger of connubial perfidy. JOHNSON.

Line 288. *The noble sister of Publicola,]* Veleria, methinks, should not have been brought only to fill up the procession without speaking. JOHNSON.

Line 292. ——— *epitome of yours,]* I read:

———— *epitome of you.*

An epitome of you, which, enlarged by the commentaries of time, may equal you in magnitude. JOHNSON.

Line 290. *With the consent of supreme Jove,]* This is inserted with great decorum. Jupiter was the tutelary god of Rome. WARBURTON.

Line 300. ——— *every flaw,]* That is, every gust, every storm. JOHNSON.

Line 332. *Constrains them weep, and shake—]* That is, constrain the eye to weep, and the heart to shake. JOHNSON.

Line 386. ——— *the fine strains—]* The niceties, the refinements. JOHNSON.

Line 389. *And yet to charge thy sulphur—]* The meaning of the passage is, To threaten much, and yet be merciful.

WARBURTON.

Line 398. *Like one i' the stocks.]* Keep me in a state of ignominy talking to no purpose. JOHNSON.

Line 414. *Does reason our petition ———]* Does argue for us and our petition. JOHNSON.

Line 442. ——— *I'll work*

Myself a former fortune.] I will take advantage of this concession to restore myself to my former credit and power. JOHNSON.

Line 468. ——— *than an eight year old horse.]* Subintelligitur remembers his dam. WARBURTON.

Line 579. *He wag'd me with his countenance,]* This is obscure. The meaning, I think, is, he prescribed to me with

an air of authority, and gave me his countenance for my wages; thought me sufficiently rewarded with good looks.

JOHNSON.

Line 586. *For which my sinews shall be stretch'd—*] This is the point on which I will attack him with my utmost abilities.

JOHNSON.

Line 614. ——— answering us

With our own charge ;] That is, rewarding us with our own expences; making the cost of the war its recompence.

JOHNSON.

Line 645. *For certain drops of salt,*] For certain tears. So in King Lear,

“ Why this would make a man, a man of salt.” MALONE.

Line 684. ——— *his fame folds in*

This orb o' the earth.] His fame overspreads the world.

JOHNSON.

END OF THE ANNOTATIONS ON CORIOLANUS.

ANNOTATIONS

ON

JULIUS CÆSAR.

ACT I.

LINE 27. *I meddle with no tradesman's matters, nor woman's matters, but with awl.*] The allusion contained in the second clause of this sentence, is again repeated in *Coriolanus*, Act IV. sc. v:—"3 *Serv.* How, sir, do you meddle with my master? *Cor.* Ay, 'tis an honest service than to meddle with thy mistress." MALONE.

Line 53. —her banks,] Drayton, in his *Polyolbion*, frequently describes the rivers of England as females, even when he speaks of the presiding power of the stream. Spenser, on the other hand, represents them, more classically, as males. MALONE.

Line 74. —*deck'd with ceremonies.*] *Ceremonies*, for religious ornaments. Thus afterwards he explains them by *Cæsar's trophies*; i. e. such as he had dedicated to the gods.

WARBURTON.

Ceremonies are honorary ornaments; tokens of respect.

MALONE.

Line 78. *Be hung with Cæsar's trophies.*] *Cæsar's trophies*

are, I believe, the crowns which were placed on his statues. So, in sir Thomas North's translation: "—There were set up images of Cæsar in the city with diadems on their heads, like kings. Those the two tribunes went and pulled down."

STEEVENS.

DECIVS.] This person was not *Decius*, but *Decimus Brutus*. The poet (as Voltaire has done since) confounds the characters of *Marcus* and *Decimus*. *Decimus Brutus* was the most cherished by Cæsar of all his friends, while *Marcus* kept aloof, and declined so large a share of his favours and honours, as the other had constantly accepted. STEEVENS.

Line 116. Sennet.] I have been informed that *sennet* is derived from *senneste*, an antiquated French tune formerly used in the army; but the Dictionaries which I have consulted exhibit no such word. STEEVENS.

Line 126. —strange a hand—] *Strange*, is *alien*, *unfamiliar*, such as might become a stranger. JOHNSON.

Line 132. —passions of some difference,] With a fluctuation of discordant opinions and desires. JOHNSON.

Line 167. *To stale with ordinary oaths my love, &c.*] To invite every new protestor to my affection by the stale or *attirement* of customary oaths. JOHNSON.

Line 183. *And I will look on both indifferently:*] When Brutus first names *honour* and *death*; he calmly declares them indifferent; but as the image kindles in his mind, he sets *honour* above life. JOHNSON.

Line 198. —*Dar'st thou, Cassius, now*

Leap in with me into this angry flood,] Shakspeare probably recollected the story which Suetonius has told of Cæsar's leaping into the sea, when he was in danger by a boat's being overladen, and swimming to the next ship with his *Commentaries* in his left hand. MALONE.

Line 226. — *get the start of the majestic world, &c.*

This image is extremely noble: it is taken from the Olympick games. *The majestick world* is a fine periphrasis for the *Roman empire*: their citizens set themselves on a footing with kings, and they called their dominion *Orbis Romanus*. But the particular allusion seems to be to the known story of Cæsar's great pattern, Alexander, who being asked, Whether he would run the course at the Olympick games, replied, *Yes, if the racers were kings.* WARBURTON.

Line 256. *There was a Brutus' once,*] i. e. *Lucius Junius Brutus.* STEEVENS.

Line 268. —chew upon this ;] Consider this at leisure; ruminate on this. JOHNSON.

Line 283. —ferret—] A ferret has red eyes. JOHNSON.

— 302. —he hears no musick:] Our author considered the having no delight in musick as so certain a mark of an austere disposition, that in *The Merchant of Venice* he has pronounced, that—

“The man that hath no musick in himself,

“Is fit for treasons, stratagems, and spoils.” MALONE.

Line 372. —a man of any occupation,] Had I been a mechanick, one of the Plebeians to whom he offered his throat. JOHNSON.

Line 417. *Thy honourable metal may be wrought
From that it is dispos'd:]* The best metal or temper may be worked into qualities contrary to its original constitution. JOHNSON.

From that it is dispos'd, i. e. dispos'd to. MALONE.

Line 422. *If I were Brutus now, and he were Cassius,
He should not humour me.]* The meaning, I think, is this: *Cæsar loves Brutus, but if Brutus and I were to change places, his love should not humour me, should not take hold of my affection, so as to make me forget my principles.* JOHNSON

Line 431. —[Brought you *Cæsar* home?] Did you attend *Cæsar* home? JOHNSON.

Line 434. —[*sway of earth*—] The whole weight or momentum of this globe. JOHNSON.

Line 454. *Who glar'd upon me,*] To gaze, as Dr. Johnson would read, is only to look stedfastly, or with admiration. *Glar'd* has a singular propriety, as it expresses the furious scintillation of a lion's eye. STEEVENS.

504. *Why birds, and beasts, from quality and kind; &c.*] That is, Why they deviate from quality and nature. JOHNSON.

Line 505. —[*and children calculate;*] Shakspeare found the liberty established. To calculate *the nativity*, is a technical term. JOHNSON.

Line 521. *Have thewes and limbs—*] *Thewes* is an obsolete word implying *nerves* or *muscular strength*. STEEVENS.

Line 555. *My answer must be made:*] I shall be called to account, and must answer as for seditious words. JOHNSON.

Line 558. —[*Hold my hand:*] Is the same as, *Here's my hand*. JOHNSON.

Line 559. *Be factious for redress—*] *Factious* seems here to mean *active*. JOHNSON.

I means, I apprehend, embody a party or faction.

MALONE.

ACT II

Line 22. *Remorse from power:*] *Remorse*, for *mercy*

WARBURTON.

Remorse (says Mr. Heath) signifies the conscious uneasiness arising from a sense of having done wrong; to extin-

guish which feeling, nothing hath so great a tendency as absolute uncontrouled power.

I think Warburton right.

JOHNSON.

Line 30. — *base degrees*—] Low steps. JOHNSON.

— 37. — *as his kind*,] According to his nature.

JOHNSON.

— 73. *Between the acting of a dreadful thing
And the first motion, &c.*] The *genius* is not the *genius* of a kingdom, nor are the *instruments*, conspirator. Shakspeare is describing what passes in a single bosom, the *insurrection* which a conspirator feels agitating the *little kingdom* of his own mind; when the *genius*, or power that watches for his protection, and the *mortal instruments*, the passions, which excite him to a deed of honour and danger, are in council and debate; when the desire of action, and the care of safety, keep the mind in continual fluctuation and disturbance.

JOHNSON.

Line 73. *Like a phantasma*,] “A *phantasme*,” says Bullokar, in his *English Expositor*, 1616, “is a vision, or imagined appearance.”

MALONE.

Line 78. — *your brother Cassius*—] *Cassius* married *Junia*, Brutus' sister.

STEEVENS.

Line 87. — *any mark of favour*.] Any distinction of countenance.

JOHNSON.

Line 96. *For if thou path, thy native semblance on*,] If thou walk in thy true form.

JOHNSON.

Line 133. *No, not on oath: If not the face of men, &c.*] The face of men is the countenance, the regard, the esteem of the publick; in other terms, honour and reputation; or the face of men may mean the dejected look of the people. JOHNSON.

Line 138. *Till each man drop by lottery*.] Perhaps the poet alluded to the custom of decimation, i. e. the selection by

lot of every tenth soldier in a general mutiny for punishment.
STEEVENS.

Line 148. —cautelous,] Bullokar, in his *English Expositor*, 1616, explains *cautelous* thus: "Warie, circumspect;" in which sense it is certainly used here. MALONE.

Line 189. —and envy afterwards:] *Envy* is here, as almost always in Shakspeare's plays, *malice*. MALONE.

Line 213. —take thought,] That is, turn melancholy.
JOHNSON.

— 232. *That unicorns may be betray'd with trees,
And bears with glasses, elephants with holes.]*
Bears are reported to have been surprised by means of a mirror, which they would gaze on, affording their pursuers an opportunity of taking the surer aim. This circumstance, I think, is mentioned by Claudian. *Elephants* were seduced into pitfalls, lightly covered with hurdles and turf, on which a proper bait to tempt them was exposed. See Pliny's *Natural History*, B. VIII.
STEEVENS.

Line 255. *Let not our looks put on—]* Let not our faces put on, that is, wear or show our designs. JOHNSON.

Line 395. *Cæsar, I never stood on ceremonies,]* i. e. I never paid a ceremonious or superstitious regard to prodigies or omens.
STEEVENS.

Line 405. *The noise of battle hurtled in the air,]* To *hurtle* originally signified to push violently; and, as in such an action a loud noise was frequently made, it afterwards seems to have been used in the sense of to *clash*. MALONE.

Line 422. —death, a necessary end, &c.] This is a sentence derived from the stoical doctrine of predestination, and is therefore improper in the mouth of Cæsar.

JOHNSON.
Line 429. —in shame of cowardice:] The ancients did not place courage but wisdom in the heart. JOHNSON

Line 480. ———and that great men shall press

For tinctures, stains, reliicks, and cognizance.]

This speech, which is intentionally pompous, is somewhat confused. There are two allusions; one to coats armorial, to which princes make additions, or give new *tinctures*, and new marks of *cognizance*; the other to martyrs, whose reliques are preserved with veneration. The Romans, says Decius, all come to you as to a saint, for reliques, as to a prince, for honours.]

JOHNSON.

Line 497. *And reason to my love is liable.*] And reason, or propriety of conduct and language, is *subordinate* to my love.

JOHNSON.

Line 594. *Brutus hath a suit, &c.*] These words Portia addresses to *Lucius*, to deceive him, by assigning a false cause for her present perturbation.

MALONE.

ACT III.

Line 35. *He is address'd;*] i. e. he is ready. STEEVENS.

— 55. *Know, Cæsar doth not wrong; nor without cause*

Will he be satisfied.] Ben Jonson quotes this line unfaithfully among his *Discoveries*, and ridicules it again in the Introduction to his *Staple of News*: “Cry you mercy; you never did wrong, but with just cause?”

STEEVENS.

Line 77. ———*apprehensive;*] Susceptible of fear or other passions.

JOHNSON.

Line 80. *Unshak'd of motion;*] i. e. Unshak'd by *suit* or *solicitation*, of which the object is to move the person addressed.

MALONE.

Line 122. ———*Stoop, Romans, stoop,*] Plutarch, in *The Life of Cæsar*, says, “Brutus and his followers, being yet hot

with the murder, marched in a body from the senate-house to the Capitol, with their *drawn swords*, with an air of confidence and assurance." And in *The Life of Brutus*:—"Brutus and his party betook themselves to the Capitol, and in their way, *showing their hands all bloody*, and their naked swords, *proclaimed liberty* to the people." THEOBALD.

Line 176. — *who else is rank* :] Who else may be supposed to have *overtopped* his equals, and *grown too high* for the publick safety. JOHNSON.

Line 234. — *crimson'd in thy lethe*.] *Lethe* is used by many of the old translators of novels, for *death*. STEEVENS.

Line 292. — *in the tide of times*.] That is, in the *course* of times. JOHNSON.

Line 308. *Cry, Havock*.] A learned correspondent (sir William Blackstone) has informed me, that, in the military operations of old times, *havock* was the word by which declaration was made, that no quarter should be given.

JOHNSON.

Line 308. — *let slip*—] To *let slip* a dog at a deer, &c. was the technical phrase of Shakspeare's time. So, in *Coriolanus*:

"Even like a fawning greyhound in the leash

"To *let him slip* at will."

By the *dogs of war*, as Mr. Tollet has elsewhere observed, Shakspeare probably meant *fire*, *sword*, and *famine*. MALONE.

Line 476. *And none so poor*—] The meanest man is now too high to do reverence to Cæsar. JOHNSON.

Line 489. — *their napkins*—] *Napkin* is the northern term for *handkerchief*, and is used in this sense at this day in Scotland. Our author frequently uses the word. MALONE.

Line 531. *Which all the while ran blood*.] The image seems to be, that the blood of Cæsar flew upon the statue, and trickled down it. JOHNSON.

Line 556. *The dint of pity* :] Is the *impression* of pity.

STEEVENS

ACT IV.

Line 7. *Upon condition Publius shall not live;*] Mr. Upton has sufficiently proved that the poet made a mistake as to this character mentioned by Lepidus; Lucius, not Publius, was the person meant, who was uncle by the mother's side to Mark Anthony: and, in consequence of this, he concludes that Shakspeare wrote;

You are his sister's son, Mark Antony.

The mistake, however, is more like the mistake of the author, than of his transcriber or printer. STEEVENS.

Line 43. —one that feeds

On objects, arts, and imitations; &c.] Objects means, in Shakspeare's language, whatever is presented to the eye. So, in *Timon of Athens*: "Swear against *objects*," which Mr. Steevens has well illustrated by a line in our poet's 152d. Sonnet:

"And made them swear against *the thing* they see."

MALONE.

Line 67. *In his own change, or by ill officers,*] Brutus could not but know whether the wrongs committed were done by those who were immediately under the command of Cassius, or those under his officers. The answer of Brutus to the servant is only an act of artful civility; his question to Lucilius proves, that his suspicion still continued.

JOHNSON.

Line 109. —your griefs—] i. e. your grievances.

MALONE.

Line 130. —every nice offence—] i. e. *small, trifling* offence.

WARBURTON.

Line 156. *To hedge me in;*] That is, to limit my authority by your direction or censure.

JOHNSON.

Line 158. *To make conditions.*] That is, to know on what terms it is fit to confer the offices which are at my disposal.

JOHNSON.

Line 210. — *then to wring*

From the hard hands of peasants their vile trash,]

This is a noble sentiment, altogether in character, and expressed in a manner inimitably happy. For to *wring*, implies both to get unjustly, and to use force in getting: and *hard hands* signify both the peasant's great labour and pains in acquiring, and his great unwillingness to quit his hold.

WARRINGTON.

Line 227. Bru. *I do not, till you practise them on me.*] The meaning is this: I do not look for your faults, I only see them, and mention them with vehemence, when you force them into my notice, *by practising them on me.*

JOHNSON.

Line 244. *If that thou be'st a Roman, take it forth;]* I think he means only, that he is so far from avarice, when the cause of his country requires liberality, that if any man would wish for his heart, he would not need enforce his desire any otherwise, than by showing that he was a Roman.

JOHNSON.

Line 287. *What should the wars do with these jiggings fools?]* i. e. with these *silly poets*. A *jig* signified, in our author's time, a metrical composition, as well as a dance. MALONE.

Line 314. *And, her attendants absent, swallow'd fire.]* This circumstance is taken from Plutarch. It is also mentioned by Val Maximus.

It cannot, however, be amiss to remark, that the death of Portia may want that foundation which has hitherto entitled her to a place in poetry, as a pattern of Roman fortitude. She is reported, by Pliny, I think, to have died at Rome of a lingering illness while Brutus was abroad; but some writers seem to look on a natural death as a derogation from a distinguished character.

STEEVENS.

Valerius Maximus says that Portia *survived* Brutus, and killed herself on hearing that her husband was defeated and slain at Philippi.

MALONE.

Line 362. —in art—] That is, in *theory*. MALONE.

ACT V.

Line 10. *With fearful bravery,*] That is, *with a gallant show of courage, carrying with it terror and dismay*. *Fearful* is used here, as in many other places, in an active sense—*producing fear—intimidating*.

MALONE.

Line 51. —*Casca,*] Casca struck Cæsar on the neck, coming like a degenerate cur behind him.

JOHNSON.

Line 117. *The very last time we shall speak together :*

What are you then determined to do?] i. e. I am resolved in such a case to kill myself. What are you determined of?

WARBURTON.

Line 119. —*of that philosophy,*] There is an apparent contradiction between the sentiments contained in this and the following speech which Shakspeare has put into the mouth of Brutus. In this, Brutus declares his resolution to wait patiently for the determinations of Providence; and in the next he intimates, that though he should survive the battle, he would never submit to be led in chains to Rome.

STEEVENS.

Line 123. —*so to prevent*

The time of life ;] *To prevent* is here used in a French sense—to *anticipate*. By *time* is meant the full and complete time; the *period*.

MALONE.

Line 124. —*arming myself with patience, &c.*] Dr. Warburton thinks, that in this speech something is lost; but

there needed only a parenthesis to clear it. The construction is this: I am determined to act according to that philosophy which directed me to blame the suicide of Cato; arming myself with patience, &c. JOHNSON.

Line 176. *Go, Pindarus,*] This dialogue between Cassius and Pindarus is beautifully imitated by Beaumont and Fletcher, in their tragedy of *Bonduca*, Act. III. sc. 5. STEEVENS.

Line 183. — *Sirrah, what news?*] *Sirrah*, as appears from many of our old plays, was the usual address in speaking to servants and children. MALONE.

Line 293. — *being Cato's son,*] i. e. worthy of him. WARBURTON.

— 295. *Lnc. Only I yield to thee:*

There is so much, that thou wilt kill me straight;]

Dr. Warburton has been much inclined to find *lacunæ*, or passages broken by omission, throughout this play. I think he has been always mistaken. The soldier here says, *Yield, or thou diest*. Lucilius replies, I yield only on this condition, that I may die; here is so much gold as thou seest in my hand, which I offer thee as a reward for speedy death.

JOHNSON.

END OF THE ANNOTATIONS ON JULIUS CÆSAR.

ANNOTATIONS

ON

ANTONY AND CLEOPATRA.

ACT I.

LINE 10. ——— gipsy's lust.] *Gipsy* is here used both in the original meaning for an *Ægyptian*, and in its accidental sense for a *bad woman*. JOHNSON.

Line 12. *The triple pillar—*] *Triple* is here used improperly for *third*, or *one of three*. One of the *triumvirs*, one of the three masters of the world.' WARBURTON.

Line 18. *Then must thou needs find out new heaven, &c.]* Thou must set the boundary of my love at a greater distance than the present visible universe affords. JOHNSON.

Line 62. *No messenger ; but thine and all alone, &c.]* Cleopatra has said, " Call in the messengers ;" and afterwards, " Hear the ambassadors." Talk not to me, says Antony, of messengers ; I am now wholly thine, and you and I unattended will to-night wander through the streets. The subsequent words which he utters as he goes out, " Speak not to us," confirm this interpretation. MALONE.

Line 79. ——— change his horns with garlands !] I am in doubt whether to *change* is not merely to *dress*, or to *dress with changes of garlands*. JOHNSON.

Line 114. *Then, belike, my children shall have no names ;]* If I have already had the best of my fortune, then I suppose

I shall never name children, that is, I am never to be married. However, tell me the truth, tell me, how many boys and wenches? JOHNSON.

Line 131. *Nay, if an oily palm be not a fruitful prognostication, &c.] So, in Othello:*

“ ——— This hand is moist, my lady:—

“ This argues fruitfulness and liberal heart.” MALONE.

Line 207. *When our quick winds lie still;]* The sense is, that man, not agitated by censure, like soil not ventilated by quick winds, produces more evil than good. JOHNSON.

Line 226. ——— the present pleasure

By revolution lowering does become

The opposite of itself;] The allusion is to the sun's diurnal course; which rising in the east, and by revolution lowering, or setting in the west, becomes the opposite of itself. WARBURTON.

Perhaps Shakspeare, who was less learned than his commentator, meant only, that our pleasures, as they are revolved in the mind, turn to pain. JOHNSON.

Line 266. ——— *it shows to man the tailors of the earth; comforting therein, &c.]* When the deities are pleased to take a man's wife from him, this act of theirs makes them appear to man like the tailors of the earth: affording this comfortable reflection, that the deities have made other women to supply the place of his former wife; as the tailor, when one robe is worn out, supplies him with another. MALONE.

Line 299. ——— *the courser's hair, &c.]* Alludes to an old idle notion that the hair of a horse dropt into corrupted water, will turn to an animal. POPE.

Line 388. *It does from childishness:—Can Fulvia die?]* “ Though age has not exempt me from folly, I am not so childish, as to have apprehensions from a rival that is no more. And is Fulvia dead indeed?” Such, I think, is the meaning. MALONE.

Line 454. ——— *as the spots of heaven,*

More fiery by night's blackness ;] The meaning seems to be—As the stars or spots of heaven are not obscured, but rather rendered more bright, by the blackness of the night, so neither is the goodness of Antony eclipsed by his evil qualities, but, on the contrary, his faults seem enlarged and aggravated by his virtues.

MALONE.

Line 605. *Was beastly dumb'd by him.]* “Alexis means (says he) the horse made such a neighing, that if he had spoke, he could not have been heard.”

MALONE.

ACT II.

Line 72. *Were I the wearer of Antonius' beard,*

I would not shave to-day.] I believe he means, *I would meet him undressed, without show of respect.* JOHNSON.

Line 209. ——— *your considerate stone.]* I believe, *Go to then ; your considerate stone,* means only this :—If I must be chidden, henceforward I will be mute as a marble statue, which seems to think, though it can say nothing. STEEVENS.

Line 439. ——— *musick, moody food—]* The *mood* is the *mind*, or *mental disposition*. Van Haaren's panegyrick on the English begins, *Gorotmoedig Volk, [great-minded nation]* Perhaps here is a poor jest intended between *mood* the *mind* and *moods* of musick.

JOHNSON.

Line 469. *Ram thou thy fruitful tidings—]* Shakspeare probably wrote, (as Sir T. Hanmer observes,) *Ruin thou, &c.* *Rain* agrees better with the epithets *fruitful* and *barren*.

STEEVENS.

Line 497. *I'll set thee in a shower of gold, and hail*

Rich pearls upon thee.] That is, I will give thee a kingdom ; it being the eastern ceremony, at the corona-

tion of their kings, to powder them with *gold dust* and *seed-pearl*. So, Milton,

“ ——— the gorgeous east with liberal hand
“ Showers on her kings barbaric *pearl* and *gold*.”

WARBURTON.

Line 549. *These hands do lack nobility, that they strike
A meemer than myself ;]* This thought seems to be borrowed from the laws of chivalry, which forbade a knight to engage with his inferior.

STEEVENS.

Line 716. *I will praise any man that will praise me ;]* The poet's art in delivering this humorous sentiment (which gives so very true and natural a picture of the commerce of the world) can never be sufficiently admired. The confession could come from none but a frank and rough character, like the speaker's; and the moral lesson insinuated under it, that *flattery* can make its way through the most stubborn manners, deserves our serious reflection.

WARBURTON.

Line 777. *They have made him drink alms-drink.]* A phrase amongst good fellows, to signify that liquor of another's share which his companion drinks to ease him. But if satirically alludes to Cæsar and Antony's admitting him into the triumvirate, in order to take off from themselves the load of envy.

WARBURTON.

Line 787. *To be called into a huge sphere, and not to be seen to move in't, are the holes where eyes should be, which pitifully disaster the checks.]* This speech seems to be mutilated; to supply the deficiencies is impossible, but perhaps the sense was originally approaching to this:

To be called into a huge sphere, and not to be seen to move in it, is a very ignominious state; great offices are the holes where eyes should be, which if eyes be wanting, pitifully disaster the checks.

JOHNSON.

ACT III.

Line 67. ——— *dards, poets,*] Not only the tautology of *dards* and *poets*, but the want of a correspondent action for the *poet*, whose business in the next line is only to *number*, makes me suspect some fault in this passage, which I know not how to mend.

JOHNSON.

Line 80. ——— *as my furthest band—*] As I will venture the greatest pledge of security, on the trial of thy conduct.

JOHNSON.

Band and *bond*, in our author's time, were synonymous.

MALONE.

Line 155. *Is she as tall as me? &c.*] This scene (says Dr. Grey) is a manifest allusion to the questions put by Queen Elizabeth to Sir James Melvil, concerning his mistress the Queen of Scots. Whoever will give himself the trouble to consult his *Memoirs*, may probably suppose the resemblance to be more than accidental.

STEEVENS.

Line 369. *The kings o' the earth for war;*] Mr. Upton remarks, that there are some errors in this enumeration of the auxiliary kings: but it is probable that the author did not much wish to be accurate.

JOHNSON.

Line 400: ——— *potent regiment—*] *Regiment*, is government, authority; he puts his power and his empire into the hands of a false woman.

JOHNSON.

Line 457. *Their ships are yare; yours, heavy.*] *Yare* generally signifies *dextrous, manageable*.

STEEVENS.

Line 532. *The greater cantle—*] A *piece* or *lump*. POPE, *Cantle* is rather a *corner*. Cæsar, in this play, mentions the *three-nook'd world*. Of this triangular world every triumvir had a corner.

JOHNSON.

Line 539. *Whom leprosy o'ertake?*] *Leprosy*, an epidemic

cal distemper of the Egyptians; to which Horace probably alludes in the controverted line :

“Contaminato cum grege turpium

“Morbo virorum.”

JOHNSON.

Line 542. *The brize upon her,*] *The brize* is the *astrum*, or the fly that stings cattle.

STEEVENA.

Line 611. ——— *He, at Philippi, kept*

His sword even as a dancer;] In the *Morisco*, perhaps anciently in the *Pyrrhick* dance, the dancers held swords in their hands with the points upward.

JOHNSON.

Line 615. *Dealt on lieutenantry,*] I believe, means only,—*sought by proxy.*

STEEVENS.

Line 624. ——— *death will seize her;* but

Your comfort, &c.] *But* has here, as once before, in this play, the force of *except*, or *unless*.

JOHNSON.

Line 630 *How I convey my shame—*] *How*, by looking another way, I withdraw my ignominy from your sight.

JOHNSON.

Line 679. *The circle of the Ptolemies—*] The diadem; the ensign of royalty.

JOHNSON.

Line 700. ——— *how Antony becomes his flaw;*] That is, how Antony conforms himself to this breach of his fortune.

JOHNSON.

Line 714. ——— *he being*

The mered question;] *Mered* is, I suspect, a word of our author's formation, from *mere*; he being the sole, the entire subject or occasion of the war.

MALONE.

Line 736. ——— *his gay comparisons apart,*

And answer me declin'd,] I require of *Cæsar* not to depend on that superiority which the *comparison* of our different fortunes may exhibit to him, but to answer me man to man, in this *decline* of my age or power.

JOHNSON.

Line 754. *The loyalty well held to fools, &c.*] *Enobarbas* is deliberating upon desertion, and finding it is more prudent

to forsake a fool, and more reputable to be faithful to him, makes no positive conclusion. JOHNSON.

Line 800. *Tell him, from his all-obeying breath, &c.*] *All obeying breath* is, in Shakspeare's language, breath which *all* obey. *Obeying* for *obeyed*. So, *inexpressive* for *inexpressible*, *delighted* for *delighting*, &c. MALONE.

Line 821. *Like boys unto a muss,*] i. e. a scramble. POPE.

Line 843. *By one that looks on feeders?*] One that waits at the table while others are eating. JOHNSON.

Line 866. *The horned herd!*] It is not without pity and indignation that the reader of this great poet meets so often with this low jest, which is too much a favourite to be left out of either mirth or fury. JOHNSON.

Line 900. *With one that ties his points?*] i. e. with a menial attendant. *Points* were laces with metal tags, with which the old trunkhose were fastened. MALONE.

ACT IV.

Line 68. ———*onion-ey'd*;] I have my eyes as full of tears as if they had been fretted by onions. JOHNSON.

Line 104. *It signs well, &c*] i. e. it bodes well, &c.

STEEVENS.

Line 203. *Our will is, Antony be took alive;*] It is observable with what judgment Shakspeare draws the character of Octavius. Anthony was his hero; so the other was not to shine: yet being an historical character, there was a necessity to draw him like. But the ancient historians, his flatterers, had delivered him down so fair, that he seems ready cut and dried for a hero. Amidst these difficulties Shakspeare has extricated himself with great address. He has admitted all those great strokes of his character as he found them, and yet has made him a very unamiable character,

deceitful, mean-spirited, narrow-minded, proud, and revengeful.

WARBURTON.

Line 239. ——— *This blows my heart;*] All the latter editions have. ——— *This bows my heart;*

I have given the original word again the place from which I think it unjustly excluded. *This generosity* (says Enobarbus), swells *my heart*, so that it will quickly break, *if thought break it not, a swifter mean.*

JOHNSON.

Line 271. ——— *Run one before,*

And let the queen know of our guests.] Antony, after his success, intends to bring his officers to sup with Cleopatra, and orders notice to be given of their guests.

JOHNSON.

Line 284. *To this great fairy—*] Mr. Upton has well observed, that *fairy*, which Dr. Warburton and Sir T. Hammer explains by *Inchantress*, comprises the idea of power and beauty.

JOHNSON.

Line 298. *Get goal for goal of youth.*] At all plays of barriers, the boundary is called a *goal*; to *win a goal*, is to be superior in a contest of activity.

JOHNSON.

Line 338. ——— *Throw my heart—*] The pathetick of Shakspeare too often ends in the ridiculous. It is painful to find the gloomy dignity of this noble scene destroyed by the intrusion of a conceit so far-fetched and unaffecting.

JOHNSON.

Line 397. ——— *Triple-turn'd whore!*] She was first for Antony, then was supposed by him to have *turned* to Cæsar, when he found his messenger kissing her hand; then she *turned* again to Anthony; and now has *turned* to Cæsar. Shall I mention what has dropped into my imagination, that our author might perhaps have written *triple-tongued*? *Double-tongued* is a common term of reproach, which rage might improve to *triple tongued*. But the present reading may stand.

JOHNSON.

Line 416. ——— *to the very heart of loss.*] To the utmost loss possible. JOHNSON.

Line 424. *Let me lodge Lichas on the horns o' the moon;*] This image our author seems to have taken from Seneca's *Hercules*, who says Lichas being launched into the air, sprinkled the clouds with his blood. Sophocles, on the same occasion, talks at a much soberer rate. WARBURTON.

Line 442. *Was never so emboss'd.*] A hunting term: when a deer is hard run, and foams at the mouth, he is said to be *imboast*. HANMER.

Line 477. *Pack'd cards with Caesar, and false-play'd my glory
Unto an enemy's triumph.*] Shakspeare has here, as usual, taken his metaphor from a low trivial subject; but has enobled it with much art, by so contriving that the principal term in the subject from whence the metaphor was taken should belong to, and suit the dignity of, the subject to which the metaphor is *transferred*: thereby providing at once for the integrity of the figure, and the nobleness of the thought. And this by the word *triumph*, which either signifies Octavius's conquest, or what we now call contractedly, the *trump* at cards, then called the *triumph* or the *triumphing sort*. WARBURTON.

This explanation is very just: the thought did not deserve so good an annotation. JOHNSON.

Line 654. *O thou sun,*

*Burn the great sphere thou mov'st in!—darkling stand
The varying shore o' the world!*] She desires the sun to burn his own orb, the vehicle of light, and then the earth will be dark. JOHNSON.

The varying shore o' the world! i. e. of the earth, where light and darkness make an incessant *variation*. WARBURTON.

Line 663. *I here impórtune death, &c.*] I solicit death to delay; or, I trouble death by keeping him in waiting. JOHNSON.

Line 670. *Be brooch'd with me ;]* *Be brooch'd*, i. e. *adorn'd*.
A *brooch* was an ornament formerly worn on the head.

STEEVENS.

Line 679. *Here's sport, indeed !]* I suppose the meaning of these strange words is, *here's trifling*, you do not work in earnest.

JOHNSON.

Line 719. *The soldier's pole—]* He at whom the soldiers pointed, as at pageant held high for observation. JOHNSON.

ACT V.

Line 20. ——— *The round world should have shook
Lions into civil streets, &c.]* I think here is a line lost, after which it is in vain to go in quest. The sense seems to have been this: *The round world should have shook*, and this great alteration of the system of things should send *lions into streets, and citizens into dens*. There is sense still, but it is harsh and violent.

JOHNSON.

Line 50. ——— *But we do lance
Diseases in our bodies ;]* When we have any bodily complaint, that is curable by scarifying, we use the lancet; and if we neglect to do so, we are destroyed by it. Antony was to me a disease; and by his being cut off, I am made whole. We could not both have lived in the world together.

MALONE.

Line 101. ——— *And it is great
To do that thing that ends all other deeds ;
Which shuckles accidents, and bolts up change ;
Which sleeps, and never palates more the dung,
The beggar's nurse and Caesar's.]* The difficulty of the passage, if any difficulty there be, arises only from this, that the act of suicide, and the state which is the effect

of suicide, are confounded. Voluntary death, says she, is an act *which bolts up change*; it produces a state,

Which sleeps, and never palates more the dung,

The beggar's nurse and Cæsar's.

Which has no longer need of the gross and terrene sustenance, in the use of which Cæsar and the beggar are on a level.

The speech is abrupt, but perturbation in such a state is surely natural. JOHNSON.

Line 154. *Worth many babes and beggars!]* Why, death, wilt thou not rather seize a queen, than employ thy force upon babes and beggars. JOHNSON.

Line 157. *If idle talk will once be necessary, I'll not sleep neither;]* *I will not eat, and if it will be necessary now for once to waste a moment in idle talk of my purpose, I will not sleep neither.* In common conversation we often use *will be*, with as little relation to futurity. As, Now I am going, it *will be* fit for me to dine first. JOHNSON.

Line 221. ——— *yet, to imagine*

An Antony, were nature's piece 'gainst fancy,

Condemning shadows quite.] The word *piece*, is a term appropriated to works of art. Here Nature and Fancy produce each their *piece*, and the *piece* done by Nature had the preference. Anthony was in reality *past the size of dreaming*; he was more by Nature than Fancy could present in sleep. JOHNSON.

Line 284. ——— *seel my lips,]* Sew up my mouth. JOHNSON.

Line 318. *Through the ashes of my chance:]* Or fortune. The meaning is, Begone, or I shall exert that royal spirit which I had in my prosperity, in spite of the imbecility of my present weak condition. WARBURTON.

Line 333. *Make not your thoughts your prisons:]* i. e. Be not a prisoner in imagination, when in reality you are free.

JOHNSON

Line 409. ——— *the pretty worm of Nilus—*] *Worm* is the Teutonical word for *serpent*; we have the *blind-worm* and *slow-worm* still in our language, and the Norwegians call an enormous monster seen sometimes in the Northern ocean, the *sea-worm*.
JOHNSON.

Line 422. *But he that will believe all that they say, shall never be saved by half that they do;*] Shakspeare's clowns are always jokers, and deal in sly satire. It is plain this must be read the contrary way, and *all* and *half* change places.
WARBURTON.

Probably Shakspeare designed that confusion which the critick would disentangle.
STEEVENS.

Line 461. *Have I the aspick in my lips?*] Are my lips poisoned by the aspick, that my kiss has destroyed thee?
MALONE.

Line 461. ——— *Dost fall?*] *Iras* must be supposed to have applied an asp to her arm while her mistress was settling her dress, or I know not why she should fall so soon.
STEEVENS.

Line 472. *He'll make demand of her;*] He will enquire of her concerning me, and kiss her for giving him intelligence.
JOHNSON.

END OF THE ANNOTATIONS ON ANTONY AND CLEOPATRA.

ANNOTATIONS

ON

K I N G L E A R.

ACT I.

LINE 4. —*in the division of the kingdom,*] There is something of obscurity or inaccuracy in this preparatory scene. The king has already divided his kingdom, and yet when he enters he examines his daughters, to discover in what proportions he should divide it. Perhaps Kent and Gloucester only were privy to his design, which he still kept in his own hands, to be changed or performed as subsequent reasons should determine him. JOHNSON.

Line 18. —*being so proper.*] i. e. *handsome.* MALONE.

— 38. —*express our darker purpose.*] That is, we have already made known in some measure our desire of parting the kingdom; we will now discover what has not been told before, the reasons by which we shall regulate the partition.

JOHNSON.

Line 71. *Beyond all manner of so much—*] Beyond all assignable quantity. I love you beyond limits, and cannot say it is *so much*, for how much soever I should name, it would be yet more. JOHNSON.

Line 84. *Only she comes too short,—that I profess, &c.]* That seems to stand without relation, but is referred to *find*, the first conjunction being inaccurately suppressed. I find that she names my deed, I find that I profess, &c. JOHNSON.

Line 94. *No less in space, validity,] Validity, for worth, value; not for integrity, or good title.* WARBURTON.

Line 186. ———— *a pawn*

To wage against thine enemies;] i. e. I never regarded my life, as my own, but merely as a thing of which I had the possession, not the property; and which was entrusted to me as a *pawn* or pledge, to be employed in *waging* war against your enemies. STEEVENS.

Line 208. (*Which nor our nature nor our place can bear,)*

Our potency made good,] Lear, who is characterised as hot, heady, and violent, is, with very just observation of life, made to entangle himself with vows, upon any sudden provocation to vow revenge, and then to plead the obligation of a vow in defence of implacability. JOHNSON.

Line 371. ———— *to deprive me,]* To *deprive* was, in our author's time, synonymous to *disinherit*. STEEVENS.

Line 392. ———— *subscrib'd his power!]* To *subscribe* in Shakspeare is to *yield*, or *surrender*. So, afterwards: "You owe me no *subscription*." MALONE.

Line 393. ———— *All this done*

Upon the gad!] To do upon the *gad*, is, to act by the sudden stimulation of caprice, as cattle run madding when they are stung by the *gad* fly. JOHNSON.

Line 480. ———— *the wisdom of nature—]* That is, though natural philosophy can give account of eclipses, yet we feel their consequences. JOHNSON.

Line 512. ———— *he comes, like the catastrophe of the old comedy:]* I think this passage was intended to ridicule the very awkward conclusions of our old comedies, where the persons

of the scene make their entry inartificially, and just when the poet wants them on the stage.

WARNER.

Line 522. *I promise you,*] It is easy to remark, that in this speech, which ought, I think, to be inserted as it now is in the text, Edmund, with the common craft of fortune-tellers, mingles the past and future, and tells of the future only what he already foreknows by confederacy, or can attain by probable conjecture.

JOHNSON.

Line 588. *Old fools are babes again; and must be us'd*

With checks, as flatteries,—when they are seen abused.] The sense seems to be this: *Old men must be treated with checks, when as they are seen to be deceived with flatteries: or, when they are weak enough to be seen abused by flatteries, they are then weak enough to be used with checks.* There is a play of the words *used* and *abused*. To *abuse* is, in our author, very frequently the same as *to deceive*. This construction is harsh and ungrammatical; Shakspeare perhaps thought it vicious, and chose to throw away the lines rather than correct them, nor would now thank the officiousness of his editors, WHO RESTORE WHAT THEY DO NOT UNDERSTAND.

JOHNSON.

Line 709. —*take my coxcomb:*] Meaning his cap, called so, because, on the top of the fool or jester's cap was sewed a piece of red cloth, resembling the comb of a cock. The word, afterwards, was used to denote a vain, conceited, meddling fellow.

WARBURTON.

Line 714. —*two coxcombs,*] Two fools caps, intended, as it seems, to mark double folly in the man that gives all to his daughters.

JOHNSON.

Line 729. *Lend less than thou owest,*] That is, *do not lend all that thou hast.* To *owe*, in old English, is to *possess*.

JOHNSON.

Line 762. —*if I had a monopoly out, they would have part out:*] A satire on the gross abuses of monopolies at that

time; and the corruption and avarice of the courtiers, who commonly went shares with the patentee. **WARBURTON.**

Line 776. *Fools had ne'er less grace in a year;*] There never was a time when fools were less in favour; and the reason is, that they were never so little wanted, for wise men now supply their place. Such I think is the meaning. **JOHNSON.**

Line 879. *Than the sea-monster!*] Mr. Upton observes, that the sea-monster is the *Hippopotamus*, the hieroglyphical symbol of impiety and ingratitude. Sandys, in his *Travels*, says—"that he killeth his sire, and ravisheth his own dam."

STEEVENS.

Line 887. —*like an engine,*] Mr. Edwards conjectured that by an engine is meant the rack. He is right. **STEEVENS.**

Line 899. —*from her derogate body*—] *Derogate* for *unnatural*. **WARBURTON.**

Rather, I think, *degraded, blasted*.

JOHNSON.

Line 949. *At point,*] I believe, means completely armed, and consequently ready at appointment or command on the slightest notice. **STEEVENS.**

ACT II.

Line 9. —*ear-kissing arguments?*] *Ear-kissing arguments* means that they are yet in reality only *whisper'd ones*.

STEEVENS.

Line 172. —*Lipsbury pinfold,*] The allusion which seems to be contained in this line I do not understand. In the violent eruption of reproaches which bursts from Kent, in this dialogue, there are some epithets which the commentators have left unexpounded, and which I am not very able to make clear. Of a *three-suited knave* I know not the meaning, unless it be that he has different dresses for different occupations. *Lily-coloured* is *cowardly*; *white-blooded* and

white-livered are still in vulgar use. An *one-trunk-inheriting slave*, I take to be a wearer of old cast-off clothes, an inheritor of torn breeches. JOHNSON.

Line 202. —*vanity the puppets part*.] Alluding to the mysteries or allegorical shows, in which vanity, iniquity, and other vices, were personified. JOHNSON.

Line 232. *Thou whorson zed! thou unnecessary letter!*] *Zed* is here probably used as a term of contempt, because it is the last letter in the English alphabet, and as its place may be supplied by *S*, and the Roman alphabet has it not; neither is it read in any word originally Teutonic. STEEVENS.

Line 234. —*this unbolted villain*—] i. e. unrefined by education, the bran yet in him. Metaphor from the bake-house. WARBURTON.

Line 250. —*and turn their halcyon beaks*

With every gale and vary of their masters.] The *halcyon* is the bird otherwise called the *king-fisher*. The vulgar opinion was, that this bird, if hung up, would *vary* with the wind, and by that means show from what point it blew.

STEEVENS.

Line 253. —*epilectick risage!*] The frightened countenance of a man ready to fall in a fit. JOHNSON.

Line 376. —*elf all my hair in knots*;] Hair thus knotted was vulgarly supposed to be the work of *elves* and fairies in the night. STEEVENS.

Line 389. —*Edgar I nothing am*.] Perhaps the meaning is, As poor Tom, I may exist: appearing as Edgar, I am lost. MALONE.

Line 400. —*he wears cruel garters!*] I believe a quibble was here intended. *Cruel* signifies *worsted*, of which stockings, garters, night-caps, &c. are made. STEEVENS.

Line 421. *To do upon respect such violent outrage*;] To violate the publick and venerable character of a messenger from the king. JOHNSON.

Line 481. *Deliver'd letters, spite of intermission,]* *Spite of intermission*, perhaps means in spite of, or without regarding, that message which *intervened*, and which was entitled to precedent attention.

MALONE.

Line 445. *Winter's not gone yet, &c.]* If this be their behaviour, the king's troubles are not yet at an end.

JOHNSON.

Line 547. — *she hath tied.*

Sharp-tooth'd unkindness, like a vulture, here,]

Alluding to the fable of Prometheus.

WARBURTON.

Line 598. *Thy tender-hefted nature—]* *Hefted* seems to mean the same as *heaved*. *Tender-hefted*, i. e. whose bosom is agitated by tender passions.

STEVENS.

Line 598. — *to scant my sizes,]* To contract my allowances or proportions settled.

JOHNSON.

Line 633. — *much less advancement.]* The word *advancement* is ironically used for *conspicuousness* of punishment; as we now say, a man is advanced to the pillory.

JOHNSON.

ACT III.



Line 14. *This night, wherein the cup-drawn bear would couch,]* The meaning is, "that even hunger, and the support of its young, would not force the bear to leave his den in such a night."

WARBURTON.

Line 36. — *are but furnishings;]* *Furnishings* are what we now call *colours*, *external pretences*.

JOHNSON.

Line 72. — *thought-executing—]* Doing execution with rapidity equal to thought.

JOHNSON.

Line 88. *You owe me no subscription;]* *Subscription* for obedience.

WARBURTON.

Line 100. *So beggars marry many.]* i. e. A beggar marries a wife and lice.

JOHNSON.

Line 110. — *grace, and a cod-piece; that's a wise man*

and a fool.] In Shakspeare's time, "the king's grace" was the usual expression. In the latter phrase, the speaker perhaps alludes to an old notion concerning fools. MALONE.

Line 115. *Gallow the very wanderers of the dark,*] *Gallow*, a west-country word, signifies to scarce or frighten.

Line 134. —*concealing continents,*] *Continents* stands for that which contains or incloses. JOHNSON.

Line 137. *Alack, bare-headed !*] Kent's faithful attendance on the old king, as well as that of Perillus, in the old play which preceded Shakspeare's, is founded on an historical fact. Lear, says Geoffrey of Monmouth, "when he betook himself to his youngest daughter in Gaul, waited before the city where she resided, while he sent a messenger to inform her of the misery he was fallen into, and to desire her relief to a father that suffered both hunger and nakedness. Cordelia was startled at the news, and wept-bitterly, and with tears asked him, how many men her father had with him. The messenger answered he had none but *one man*, who had been his armour-bearer, and was staying with him without the town." MALONE.

Line 164. *When nobles are their tailors' tutors ;*] i. e. invent fashions for them. WARBURTON.

Line 273. —*taking !*] To take is to blast, or strike with malignant influence. JOHNSON.

Line 294. —*pelican daughters.*] The young pelican is fabled to suck the mother's blood. JOHNSON.

Line 312. —*light of ear,*] *Credulous of evil*, ready to receive malicious reports. JOHNSON.

Line 337. —*web and the pin,*] Diseases of the eye.

JOHNSON.

Line 525. —*thy horn is dry.*] Men that begged under pretence of lunacy used formerly to carry a horn, and blow it through the streets. JOHNSON.

Line 532. —*you will say, they are Persian attire ;*] Allud-

ing, perhaps, to Clytus refusing the Persian robes offered him by Alexander. STEEVENS.

Line 566. — *free things,*] States clear from distress.

JOHNSON.

— 575. *Mark the high noises;*] Attend to the great events that are approaching, and make thyself known when that *false opinion* now prevailing against thee shall, in consequence of *just proof* of thy integrity, revoke its erroneous sentence, and recall thee to honour and reconciliation.

JOHNSON.

Line 591. — *my lord of Gloster.*] Meaning Edmund, newly invested with his father's titles. The Steward, speaking immediately after, mentions the old earl by the same title.

JOHNSON.

Line 596. *Hot questrists after him.*] A *questrist* is one who goes in search or *quest* of another.

STEEVENS.

Line 695. — *the overture of thy treasons—*] *Overture* is here used for an opening or discovery.

MALONE.

ACT IV.

Line 25. *Our mean secures us ;*] *Mean*, i. e. a moderate or middle state (substantive).

Line 90. *Let the superfluous,*] Lear has before uttered the same sentiment, which indeed cannot be too strongly impressed, though it may be too often repeated. JOHNSON.

Line 91. *That slaves your ordinance, &c.*] To *slave an ordinance*, is to treat it as a *slave*, to make it subject to us, instead of acting in obedience to it.

STEEVENS.

Line 106. — *our mild husband—*] It must be remembered that Albany, the husband of Goneril, disliked, in the end of the first act, the scheme of oppression and ingratitude.

JOHNSON.

Line 163. —*like monsters of the deep.*] Fishes are the only animals that are known to prey upon their own species.

JOHNSON.

Line 179. *Thou changed and self-covered thing,*] I think that by *self-cover'd* the author meant, thou that hast *disguised* nature by wickedness; thou that hast *hid* the woman under the fiend.

JOHNSON.

Line 263. *Let pity not be believed!*] i. e. Let not such a thing as pity be supposed to exist.

STEEVENS.

Line 265. —*clamour moisten'd;*] That is, *her out-cries* were accompanied with tears.

JOHNSON.

Line 268. —*govern our conditions;*] i. e. regulate our dispositions.

MALONE.

Line 269. —*one self mate and mate—*] The same husband and the same wife.

JOHNSON.

Self is used here, as in many other places in these plays, for *self-same*.

MALONE.

Line 362. *Let me unscal, &c.*] I know not well why Shakspeare gives the Steward, who is a mere factor of wickedness, so much fidelity. He now refuses the letter; and afterwards, when he is dying, thinks only how it may be safely delivered.

JOHNSON.

Line 367. —*She gave strange ocellads,*] *Ocellade*, Fr. a cast, or significant glance of the eye.

STEEVENS.

Line 406. —*How fearful*

And dizzy 'tis, to cast one's eyes so low!] This description has been much admired since the time of Addison, who has remarked, with a poor attempt at pleasantry, that "he who can read it without being giddy, has a very good head, or a very bad one." The description is certainly not mean, but I am far from thinking it wrought to the utmost excellence of poetry. He that looks from a precipice finds himself assailed by one great and dreadful image of irresistible destruction. But this overwhelming idea is dissipated

and enfeebled from the instant that the mind can restore itself to the observation of particulars, and diffuse its attention to distinct objects. The enumeration of the choughs and crows, the samphire-man, and the fishers, counteracts the great effect of the prospect, as it peoples the desert of intermediate vacuity, and stops the mind in the rapidity of its descent through emptiness and horror. JOHNSON.

Line 500. *That fellow handles his bow like a crow-keeper:]* In several counties, to this day, they call a stuffed figure, representing a man, and armed with a bow and arrow, set up to fright the crows from the fruit and corn, a *crow-keeper*, as well as a *scare-crow*. THEOBALD.

This *crow-keeper* was so common in the author's time, that it is one of the few peculiarities mentioned by Ortelius, in his account of our island. JOHNSON.

Line 506. — *Give the word.]* Lear supposes himself in a garrison, and before he lets Edgar pass, requires the watch-word. JOHNSON.

Line 511. *They flatter'd me like a dog ;]* They played the spaniel to me. JOHNSON.

Line 610. *It were a delicate stratagem, to shoe
A troop of horse with felt:]* i. e. with flocks kneaded to a mass, a practice I believe sometimes used in former ages, for it is mentioned in *Ariosto*. JOHNSON.

Line 680. — *go your gait.]* *Gang your gait* is a common expression in the North. In the last rebellion, when the Scotch soldiers had finished their exercise, instead of our term of dismissal, their phrase was, *gang your gait*. STEEVENS.

Line 706. *To know our enemies' minds, we'd rip their hearts ;
Their papers, is more lawful.]* This is darkly expressed: the meaning is, Our enemies are put upon the rack, and torn in pieces to extort confession of their secrets; to tear open their letters is more lawful. WARBURTON.

Line 722. *Thee I'll rake up, the most unsanctified, &c.]* I'll cover thee. In Staffordshire, to rake the fire, is to cover it with fuel for the night.

JOHNSON.

Line 725. —*the death-practis'd duke:]* The duke of Albany, whose death is machinated by practice or treason.

JOHNSON.

Line 838. *To make him even o'er the time he has lost.]* i. e. To reconcile it to his apprehension.

WARBURTON.

ACT V.

Line 33. *Sir, you speak nobly,]* This reply must be understood ironically.

MALONE.

Line 66. *We will greet the time,]* We will be ready to meet the occasion.

JOHNSON.

Line 73. —*carry out my side,]* Bring my purpose to a successful issue, to completion.

JOHNSON.

Line 101. *Who, with best meaning, have incur'd the worst.]* i. e. the worst that fortune can inflict.

MALONE.

Line 114. *And take upon us the mystery of things,*

As if we were God's spies:] As if we were angels commissioned to survey and report the lives of men, and were consequently endowed with the power of prying into the original motives of action and the mysteries of conduct.

JOHNSON.

Line 123. *And fire us hence, like foxes.]* I have been informed that it is usual to smoke foxes out of their holes.

STEVENS.

Line 124. —*flesh and fell,]* Flesh and skin.

JOHNSON.

— 135. —*Thy great employment*

Will not bear question;] The important business which is now entrusted to your management does not admit of debate: you must instantly resolve to do it, or not.

Question, here, as in many other places, signifies *discourse, conversation*. MALONE.

Line 194. *The let-alone lies not in your good will.*] Whether he shall not or shall, depends not on your choice. JOHNSON.

Line 283. Alb. *O save him, save him!*

Gon. *This is mere practice, Gloucester.*] Albany desires that Edmund's life might be spared at present, only to obtain his confession, and to convict him openly by his own letter. JOHNSON.

Line 304. *Let's exchange charity.*] 'Our author, by negligence, gives his Heathens the sentiments and practices of Christianity. JOHNSON.

Line 383. *Here comes Kent, sir.*] The manner in which Edgar here mentions Kent, seems to require the lines which are inserted from the first edition in the foregoing scene. JOHNSON.

Line 428. *Fall, and cease!*] Albany is looking with attention on the pains employed by Lear to recover his child, and knows to what miseries he must survive, when he finds them to be ineffectual. Having these images present to his eyes and imagination; he cries out, *Rather fall, and cease to be, at once, than continue in existence only to be wretched.*

STEEVENS.

Line 482. *And my poor fool is hang'd!*] This is an expression of tenderness for his dead Cordelia (not his fool, as some have thought), on whose lips he is still intent, and dies away while he is searching there for indications of life. STEEVENS.

END OF THE ANNOTATIONS ON KING LEAR

ANNOTATIONS

ON

H A M L E T.

ACT I.

LINE 89. *He smote the sledded Polack on the ice.*] *Polack* was, in that age, the term for an inhabitant of Poland: *Polaque*, French. *Sled*, is a sledge, and a carriage without wheels, used in cold countries.

Line 118. ——— *by law, and heraldry,*] i. e. to be well ratified by the rules of law, and the forms prescribed *jure feicali*; such as proclamation, &c. MALONE.

Line 124. ——— *as, by the same co-mart,*
And carriage of the article design'd,] *Co-mart* is, I suppose, a *joint bargain*, a word perhaps of our poet's coinage. MALONE.

Line 152. *And even—*] Not only such prodigies have been seen in Rome, but the elements have shown our countrymen like forerunners and foretokens of violent events.

JOHNSON.

Line 159. *If thou hast any sound,*] The speech of Horatio to the spectre is very elegant and noble, and congruous to the common traditions of the causes of apparitions.

JOHNSON.

Line 186. *Whether in sea, &c.*] According to the pneumatology of that time, every element was inhabited by its

peculiar order of spirits, who had dispositions different, according to their various places of abode. The meaning therefore is, that all *spirits extravagant*, wandering out of their element, whether aerial spirits visiting earth, or earthly spirits ranging the air, return to their station, to their proper limits in which they are *confined*. JOHNSON.

Line 247. — *more than the scope*—] More is comprized in the general design of these articles, which you may explain in a more *diffused* and dilated style. JOHNSON.

Line 281. Ham. *A little more than kin, and less than kind*.] *Kind* is the Teutonic word for *child*. Hamlet therefore answers with propriety, to the titles of *cousin* and *son*, which the king had given him, that he was somewhat more than *cousin*, and less than *son*. JOHNSON.

Line 348. *No food and health*.] The king's intemperance is very strongly impressed; every thing that happens to him gives him occasion to drink. JOHNSON.

Line 364. *So excellent a king; that was, to this,*

Hyperion to a satyr:] This similitude at first sight seems to be a little far-fetched; but it has an exquisite beauty. By the *Satyr* is meant *Pan*, as by *Hyperion*, *Apollo*. *Pan* and *Apollo* were brothers, and the allusion is to the contention between those gods for the preference in musick.

WARBURTON.

Line 411. — *the funeral bak'd meats*—] It was anciently the general custom to give a cold entertainment to mourners at a funeral.

COLLINS.

Line 441. — *with the act of fear*.] *Fear* was the cause, the active cause that *distilled* them by the force of operation which we strictly call *act* in voluntary, and *power* in involuntary *agents*, but popularly called *act* in both.

JOHNSON.

Line 521. *The perfume and suppliance of a minute*:] i. e. what was supplied to us for a minute: or, as Mr. M. Mason

supposes, "an amusement to fill up a vacant moment, and render it agreeable."

STEEVENS.

Line 566½ ——— reck's not his own read] That is, *heeds* not his own lessons.

POPE.

Line 582. *But do not dull thy palm with entertainment
Of each new-hatch'd, unstedg'd comrade.]* The literal sense is, *Do not make thy palm callous by shaking every man by the hand.* The figurative meaning may be, *Do not by promiscuous conversation make thy mind insensible to the difference of characters.*

JOHNSON.

Line 657. *Do not believe his vows, for they are brokers—]* A broker in old English meant a *baud* or *pimp*.

MALONE.

Line 662. *I would not, in plain terms, from this time forth,
Have you to slunder any moment's leisure,]* POLONIUS says, in plain terms, that is, not in language less elevated or embellished before, but in terms that cannot be misunderstood: *I would not have you so disgrace your most idle moments, as not to find better employment for them than lord Hamlet's conversation.*

JOHNSON.

Line 719. ——— tell,

Why thy canoniz'd bones, hearsed in death,

Have burst their cerements!] Hamlet, amazed at

an apparition, which, though in all ages credited, has in all ages been considered as the most wonderful and most dreadful operation of supernatural agency, enquires of the spectre, in the most emphatic terms, why he breaks the order of nature, by returning from the dead: this he asks in a very confused circumlocution, confounding in his fright the soul and body. The whole sentence is this: *Why dost thou appear, whom we know to be dead?*

JOHNSON.

Line 860. *Cut off even in the blossoms of my sin, &c.]* The very words of this part of the speech are taken (as I have been informed by a gentleman of undoubted veracity) from

an old *Legend of Saints*, where a man, who was accidentally drowned, is introduced as making the same complaint.

STEVENS.

Line 864. *O horrible! O horrible! most horrible!*) It was ingeniously hinted to me by a very learned lady, that this line seems to belong to Hamlet, in whose mouth it is a proper and natural exclamation; and who, according to the practice of the stage, may be supposed to interrupt so long a speech.

JOHNSON

ACT II.

Line 33. ——— drinking, fencing, swearing,] *Fencing*, I suppose, means, piquing himself on his skill in the use of the sword, and quarrelling and brawling, in consequence of that skill.

MALONE.

Line 39. ——— another scandal—] i. e. a very different and more scandalous failing, namely, habitual incontinency.

MALONE.

Line 46. *Of general assault.*] i. e. such as youth in general is liable to.

WARBURTON.

Line 98. *Ungarter'd, and down-gyved to his ancle;*] *Down-gyved*, means, hanging down like the loose cincture which confines the fetters round the ancles.

STEVENS.

Line 126. ——— *it is as proper to our age*

To out beyond ourselves in our opinions,

As it is common for the younger sort

To lack discretion.] This is not the remark of a

weak man. The vice of age is too much suspicion. Men long accustomed to the wiles of life cast commonly beyond themselves, let their cunning go farther than reason can attend it. This is always the fault of a little mind, made artful by long-commerce with the world.

JOHNSON.

Line 140. *This must be known ; which, being kept close, might move*

More grief to hide, than hate to utter love.] i. e.

This must be made known to the King, for (being kept secret) the hiding Hamlet's love might occasion more mischief to us from him and the Queen, than the uttering of revealing it will occasion hate and resentment from Hamlet.

JOHNSON.

Line 361. — *conception is a blessing ; &c.]* The meaning seems to be, *conception* (i. e. understanding) is a blessing ; but as your daughter may *conceive* (i. e. be pregnant,) *friend look to't*, i. e. have a care of that.

STEEVENS.

Line 447. *Then are our beggars, bodies ;]* Shakspeare seems here to design a ridicule of those declamations against wealth and greatness, that seem to make happiness consist in poverty.

JOHNSON.

Line 483. *I have of late, &c.]* This is an admirable description of a rooted melancholy sprung from thickness of blood ; and artfully imagined to hide the true cause of his disorder from the penetration of these two friends, who were set over him as spies.

WARBURTON.

Line 611. — *my abridgment—]* He calls the players afterwards, *the brief chronicles of the times* ; but I think he now means only *those who will shorten my talk*.

JOHNSON.

Line 618. — *by the altitude of a chopine.]* A *chioppine* is a high shoe worn by the Italians.

Line 620. — *be not cracked within the ring.]* That is, *cracked too much for use*. This is said to a young player who acted the parts of women.

JOHNSON.

Line 695. — *the mobled queen—]* The *mobled* queen, (or *mobled* queen, as it is spelt in the quarto,) means, the queen attired in a large, coarse, and careless head-dress. A few lines lower we are told she had "a chub upon that head, where late the diadem stood."

MALONE.

ACT III.

Line 65. *To be, or not to be,*] Of this celebrated soliloquy, which, bursting from a man distracted with contrariety of desires, and overwhelmed with the magnitude of his own purposes, is connected rather in the speaker's mind, than on his tongue, I shall endeavour to discover the train, and to show how one sentiment produces another.

Hamlet, knowing himself injured in the most enormous and atrocious degree, and seeing no means of redress, but such as must expose him to the extremity of hazard, meditates on his situation in this manner: *Before I can form any rational scheme of action under this pressure of distress, it is necessary to decide, whether, after our present state, we are to be, or not to be.* That is the question, which, as it shall be answered, will determine, *whether 'tis nobler, and more suitable to the dignity of reason, to suffer the outrages of fortune patiently, or to take arms against them, and by opposing end them, though perhaps with the loss of life.* If *to die, were to sleep, no more, and by a sleep to end the miseries of our nature, such a sleep were devoutly to be wished; but if to sleep in death, be to dream, to retain our powers of sensibility, we must pause to consider, in that sleep of death what dreams may come.* This consideration makes calamity so long endured; *for who would bear the vexations of life, which might be ended by a bare bodkin, but that he is afraid of something in unknown futurity?* This fear it is that gives efficacy to conscience, which, by turning the mind upon *this regard*, chills the ardour of resolution, checks the vigour of enterprise, and makes the current of desire stagnate in inactivity.

We may suppose that he would have applied these general observations to his own case, but that he discovered Ophelia.

JOHNSON

Line 79. ——— *the whips and scorns of time,*] It may be remarked, that Hamlet, in his enumeration of miseries, forgets, whether properly or not, that he is a prince, and mentions many evils to which inferior stations only are exposed.

JOHNSON.

Line 84. ——— *might his quietus make*
With a bare bodkin?] A *bodkin* was the ancient term for a *small dagger*.

STEEVENS.

Line 86. *To grunt and sweat—*] Thus the old copies. It is undoubtedly the true reading, but can scarcely be borne by modern ears.

JOHNSON.

Line 98. ——— *Nymph, in thy orisons, &c.*] This is a touch of nature. Hamlet, at the sight of Ophelia, does not immediately recollect, that he is to personate madness, but makes her an address grave and solemn, such as the foregoing meditation excited in his thoughts.

JOHNSON.

Line 219. ——— *the groundlings;*] The meaner people then seem to have sat below, as they now sit in the upper gallery, who, not well understanding poetical language; were sometime gratified, by a mimical and mute representation of the drama, previous to the dialogue.

JOHNSON.

Line 250. ——— *speak no more than is set down for them:*] The clown very often addressed the audience, in the middle of the play, and entered into a contest of raillery and sarcasm with such of the audience as chose to engage with him. It is to this absurd practice that Shakspeare alludes.

MALONE.

Line 333. *Do you think I meant country matters?*] Dr. Johnson, from a casual inadvertence, proposed to read—*country manners*. The old reading is certainly right. What Shakspeare meant to allude to, must be too obvious to every reader, to require any explanation.

MALONE.

Line 347. ——— *Nay, then let the devil wear black, for I'll have a suit of sables.*] Nay then, says Hamlet, if my father be

so long dead as you say, let the devil wear black; as for me, so far from wearing a mourning dress, I'll wear the most costly and magnificent suit that can be procured: *a suit trimmed with sables.* MALONE.

Line 368. ——— *Be not you ashamed to show, &c.*] The conversation of Hamlet with Ophelia, which cannot fail to disgust every modern reader, is probably such as was peculiar to the young and fashionable of the age of Shakespeare, which was, by no means, an age of delicacy. STEEVENS.

Line 791. Queen. *As kill a king!*] This exclamation may be considered as some hint that the Queen had no hand in the murder of Hamlet's father. STEEVENS.

Line 998. ——— *adders fang'd,*] That is, adders with their fangs or poisonous teeth, undrawn. It has been the practice of mountebanks to boast the efficacy of their antidotes by playing with vipers, but they first disabled their fangs.

JOHNSON.

Line 1006. *Come, sir, to draw toward an end with you:*] Shakespeare has been unfortunate in his management of the story of this play, the most striking circumstances of which arise so early in its formation, as not to leave him room for a conclusion suitable to the importance of its beginning. After this last interview with the Ghost, the character of Hamlet has lost all its consequence. STEEVENS.

ACT IV.

Line 79. ——— *like an ape,*] It is the way of monkeys in eating, to throw that part of their food, which they take up first, into a pouch they are provided with on each side of their jaw, and there they keep it, till they are done with the rest.

HANMER.

Line 204. ——— *chief good, and market of his time, &c.*]

If his highest good, and *that for which he sells his time*, be to sleep and feed. JOHNSON.

Line 255. *Though nothing sure, yet much unhappily.*] i. e. though her meaning cannot be certainly collected, yet there is enough to put a mischievous interpretation to it.

WARBURTON.

Line 267. *How should I your true love, &c.*] There is no part of this play in its representation on the stage, more pathetick than this scene; which, I suppose proceeds from the utter insensibility Ophelia has to her own misfortunes. A great sensibility, or none at all, seems to produce the same effect. In the latter the audience supply what she wants, and with the former they sympathize.

SIR J. REYNOLDS.

Line 304. *By Gis, and by Saint Charity,*] I believe the word *gis*, to be a corrupted abbreviation of *Jesus*, the letters J. H. S. being anciently all that was set down to denote that sacred name, on altars, the covers of books, &c.

RIDLEY:

Saint Charity is a known saint among the Roman Catholics. STEVENS.

Line 332. *In hugger-mugger to inter him;*] All the modern editions that I have consulted, give it:

In private to inter him;—

That the words now replaced are better, I do not undertake to prove; it is sufficient that they are Shakspeare's: if phraseology is to be changed as words grow uncouth by disuse, or gross by vulgarity, the history of every language will be lost; we shall no longer have the words of any author; and, as these alterations will be often unskilfully made, we shall in time have very little of his meaning.

JOHNSON.

Line 343. *Like to a murdering piece,*] Such a piece as assassins use, with many barrels. It is necessary to apprehend this, to see the justness of the similitude. WARBURTON.

Line 431. *Nature is fine in love: and, where 'tis fine,
It sends some precious instance of itself*

After the thing it loves.] Love (says Laertes) is the passion by which nature is most exalted and refined; and as substances, refined and subtilised, easily obey any impulse, or follow any attraction, some part of nature, so purified and refined, flies off after the attracting object, after the thing it loves. JOHNSON.

Line 442. *O, how the wheel becomes it! &c.] The story alluded to I do not know; but perhaps the lady stolen by the steward was reduced to spin.* JOHNSON.

Line 446. *There's rosemary, that's for remembrance;—and there is pansies, that's for thoughts.] There is probably some mythology in the choice of these herbs, but I cannot explain it. Pansies is for thoughts, because of its name, *Pensees*; but why rosemary indicates remembrance, except that it is an evergreen, and carried at funerals, I have not discovered.*

JOHNSON.

Line 487. *No trophy, sword, nor hatchment o'er his bones,] It was the custom, in the times of our author, to hang a sword over the grave of a knight.* JOHNSON.

This practice is uniformly kept up to this day. Not only the sword, but the helmet, gauntlet, spurs, and tabard (i. e. a coat whereon the armorial ensigns were anciently depicted, from whence the term *coat of armour*,) are hung over the grave of every knight.

SIR J. HAWKINS.

Line 550. *Work like the spring, &c.] This simile is neither very seasonable in the deep interest of this conversation, nor very accurately applied. If the spring had changed base metals to gold, the thought had been more proper.* JOHNSON.

Line 731. ——— *and long purples,] By long purples is meant a plant, the modern botanical name of which is *orchis morio mas*, anciently *testiculis morionis*.*

STEEVENS.

One of the grosser names of this plant Gertrude had a particular reason to avoid:—*the rampant widow.* MALONE.

ACT V.

Line 11. ——— *an act hath three branches; it is, to act, to do, and to perform:]* Ridicule on scholastic divisions without distinction; and of distinctions without difference.

WARBURTON.

Line 249. ——— *allow'd her virgin crants,]* I have been informed by an anonymous correspondent, that *crants* is the German word for *garlands*, and I suppose it was retained by us from the Saxons.

JOHNSON.

Line 339. ——— *mutines in the bilboes,]* *Mutines*, the French word for seditious or disobedient fellows in the army or fleet. *Bilboes*, the ship's prison.

JOHNSON.

The *bilboes* is a bar of iron with fetters annexed to it, by which mutinous or disorderly sailors were anciently linked together.

STEEVENS.

Line 407. *Thrown out his angle—]* An *angle* in Shakespeare's time signified a *fishing-rod*.

MALONE.

Line 427. ——— *Dost know this water-fly?]* A *water-fly* skips up and down upon the surface of the water, without any apparent purpose or reason, and is thence the proper emblem of a busy trifler.

JOHNSON.

Line 539. ——— *a kind of yesty collection, which carries them through and through the most fond and winnowed opinions;]* The meaning is, "these men have got the cant of the day, a superficial readiness of slight and cursory conversation, a kind of frothy collection of fashionable prattle, which yet carries them through the most select and approving judgments. This airy facility of talk sometimes imposes upon wise men." Who has not seen this observation verified?

JOHNSON

Line 541. ——— *do-but blow them, &c.]* These men of

show, without solidity, are like bubbles raised from soap and water, which dance and glitter, and please the eye, but if you extend them by blowing hard, separate into a mist; so if you oblige these specious talkers to extend their compass of conversation, they at once discover the tenuity of their intellects.

JOHNSON.

Line 574. *Since no man, of aught he leaves, knows, what is't to leave betimes?*] The meaning may be this,—*Since no man knows aught of the state which he leaves*, since he cannot judge what other years may produce, why should he be afraid of leaving life betimes? Why should he dread an early death, of which he cannot tell whether it is an exclusion of happiness, or an interception of calamity. I despise the superstition of augury and omens, which has no ground in reason or piety; my comfort is, that I cannot fall but by the direction of Providence.

JOHNSON.

Line 578. *Give me your pardon, sir;*] I wish Hamlet had made some other defence; it is unsuitable to the character of a good or a brave man, to shelter himself in falsehood.

JOHNSON.

END OF THE ANNOTATIONS ON HAMLET.

ANNOTATIONS

ON

C Y M B E L I N E.

ACT I.

LINE 31. *You speak him far.*] You are lavish in your encomiums on him: your eulogium has a wide compass.

MALONE.

Line 32. *I do extend him, sir; within himself;*] I extend him within himself: my praise, however *extensive*, is *within* his merit.

JOHNSON.

Line 59. *A glass that feated them;*] *A glass that formed them;* a model, by the contemplation and inspection of which they formed their manners.

JOHNSON.

Line 125. *Though ink be made of gall.*] Shakspeare, even in this poor conceit, has confounded the vegetable *galls* used in ink with the animal *gall*, supposed to be bitter.

JOHNSON.

Line 187. ————*overbuys me*

Almost the sum he pays.] So small is my value, and so great is his, that in the purchase he has made (for which he paid himself), for much the greater part, and nearly the whole, of what he has given, he has nothing in return.

MALONE.

Line 261. — *her beauty and her brain go not together:]* I believe the lord means to speak a sentence, "Sir, as I told you always, beauty and brain go not together. JOHNSON.

Line 277. — *'twere a paper lost,*

As offer'd mercy is.] I believe the poet's meaning is, that the loss of that paper would prove as fatal to her, as the loss of a pardon to a condemned criminal.

STEEVENS.

Line 298. — *till the diminution*

Of space had pointed him sharp as my needle:] The diminution of space, is the diminution of which space is the cause. Trees are killed by a blast of lightning, that is, by *blasting*, not *blasted* lightning.

JOHNSON.

Line 320. — *like the tyrannous breathing of the north,*
Shakes all our buds from growing.] i. e. our buds of *love*, as our author has elsewhere expressed it.

MALONE.

A *bud* without any distinct idea, whether of flower or fruit, is a natural representation of any thing incipient or immature; and the buds of flowers, if flowers are meant, *grow* to flowers, as the buds of fruits *grow* to fruits.

JOHNSON.

Line 374. — *rather shunned to go even with what I heard, &c.]* This is expressed with a kind of fantastical perplexity. He means, I was then willing to take for my direction the experience of others, more than such intelligence as I had gathered myself.

JOHNSON.

Line 400. — *though I profess, &c.]* Though I have not the common obligations of a lover to his mistress, and regard her not with the fondness of a friend, but the reverence of an adorer.

JOHNSON.

Line 536. *Your highness*

Shall from this practice but make hard your heart:]
There is in this passage nothing that much requires a note,

yet I cannot forbear to push it forward into observation. The thought would probably have been more amplified, had our author lived to be shocked with such experiments as have been published in later times, by a race of men who have practised tortures without pity, and related them without shame, and are yet suffered to erect their heads among human beings.

“Cape saxa manu, cape robora, pastor.” JOHNSON.

Line 549. *I do not like her.*] This soliloquy is very inartificial. The speaker is under no strong pressure of thought; he is neither resolving, repenting, suspecting, nor deliberating, and yet makes a long speech to tell himself what himself knows.

JOHNSON.

Line 617. ——— *Blessed be those,*

How mean soe'er, that have their honest wills

Which seasons comfort.] The last words are equi-

vocal; but the meaning is this: Who are beholden only to the seasons for their support and nourishment; so that, if those be kindly, such have no more to care for, or desire.

WARBURTON.

ACT II.

Line 2. — *kissed the jack upon an up-cast,*] He is describing his fate at bowls. The *jack* is the small bowl at which the others are aimed. He who is nearest to it wins. *To kiss the jack* is a state of great advantage.

JOHNSON.

Line 17. *To have smelt—*] A poor quibble on the word *rank* in the preceding speech.

MALONE.

Line 25. — *with your comb on.*] The allusion is to a fool's cap, which hath a *comb* like a cock's.

JOHNSON.

Line 105. ——— *but as a monument,*

Thus in a chapel lying!] Shakspeare was here thinking of the recumbent whole-length figures, which in

his time were usually placed on the tombs of considerable persons. The head was always reposed upon a pillow.

MALONE.

Line 111. —like the crimson drops

F the bottom of a cowslip: This simile contains the smallest out of a thousand proofs that Shakspeare was an observer of nature.

STEVENS.

Line 123. —you dragons of the night!] The task of drawing the chariot of night was assigned to dragons, on account of their supposed watchfulness. Milton mentions the dragon yoke of night in his *Il Penseroso*.

STEVENS.

Line 127. One, two, three,] Our author is hardly ever exact in his computation of time. Just before Imogen went to sleep, she asked her attendant what hour it was, and was informed by her, it was *almost midnight*. Iachimo, immediately after she has fallen asleep, comes from the trunk, and the present soliloquy cannot have consumed more than a few minutes: yet we are now told that it is *three o'clock*.

MALONE.

Line 250, *Fools are not mad folks*] This, as Cloten very well understands it, is a covert mode of calling him fool. The meaning implied is this: If I am mad, as you tell me, I am what you can never be, *Fools are not mad folks*.

STEVENS.

Line 264. *The contract, &c.*] Here Shakspeare has not preserved, with his common nicety, the uniformity of character. The speech of Cloten is rough and harsh, but certainly not the talk of one—

“Who can't take two from twenty, for his heart,

“And leave eighteen——”

His argument is just and well enforced, and its prevalence is allowed throughout all civil nations: as for rudeness, he seems not to be much undermatched.

JOHNSON.

Line 274. *A hilding for a livery,*] *A low fellow*, only fit to wear a livery, and serve as a lacquey.

MALONE.

Line 423. *So likely to report themselves:]* So near to speech. The Italians call a portrait, when the likeness is remarkable, a *speaking picture*. JOHNSON.

Line 424. *Was as another nature, dumb;]* The meaning is this: The *sculpture* was as *nature*, but as *nature dumb*; he gave every thing that nature gives, but *breath* and *motion*. In *breath* is included *speech*. JOHNSON.

Line 434. *This is her honour!]*——

Let it be granted, you have seen all this, &c.] The expression is ironical. Iachimo relates many particulars, to which Posthumus answers with impatience:

“This is her honour!”——

That is, And the attainment of this knowledge is to pass for the corruption of her honour. JOHNSON.

Line 440. ———— *if you can*

Be pale;] If you can, forbear to flush your cheek with rage. JOHNSON.

Line 461. ——— *The rows of women—]* The love vowed by women no more abides with him to whom it is vowed, than women adhere to their virtue. JOHNSON.

Line 482. *The cognizance—]* The *badge*; the *token*, the visible proof. JOHNSON.

ACT III.

Line 33. *Poor ignorant babblers!]* Unacquainted with the nature of our boisterous seas. JOHNSON.

Line 37. (*O, giglot fortune!]*) *O false and inconstant fortune!* A *giglot* was a *strumpet*. So, in *Hamlet*:

“Out, out, thou *strumpet fortune!*” MALONE.

Line 83. ——— *keep at utterance;]* i. e. at *extreme distance*.

WARBURTON.

More properly in a state of hostile defiance, and deadly opposition. JOHNSON

Line 83. — *I am perfect,*] I am well informed. So, in *Macbeth*:

“—in your state of honour *I am perfect.*” JOHNSON.

Line 101. — *What false Italian*

(*As poisonous tongu'd, as handed,*)] About Shakespeare's time the practice of poisoning was very common in Italy, and the suspicion of Italian poisons yet more common. JOHNSON.

Line 106. — *take in some virtue.*] To take in a town, is to conquer it. JOHNSON.

Line 120. *I am ignorant in what I am commanded.*] i. e. I am unpractised in the arts of murder. STEEVENS.

Line 171. *A franklin's housewife.*] A franklin is literally a freeholder, with a small estate, neither villain nor vassal.

JOHNSON.

Line 185. — *Their impious turbands on,*] The idea of a giant war, among the readers of romances, who were almost all the readers of those times, always confounded with that of a Saracen.

JOHNSON.

Line 200. *This service is not service, &c*] In war it is not sufficient to do duty well; the advantage rises not from the act, but the acceptance of the act. JOHNSON.

Line 204. *The sharded beetle—*] “The cases (says Goldsmith) which beetles have to their wings, are the more necessary, as they often live under the surface of the earth, in holes, which they dig out by their own industry.” These are undoubtedly the *safe holds* to which Shakespeare alludes.

MALONE.

Line 221. *To stride a limit.*] To overspass his bound

— 222. *What should we speak of,*] This dread of an old age, unsupplied with matter for discourse and meditation, is a sentiment natural and noble. No state can be more destitute than that of him, who, when the delights of sense forsake him, has no pleasures of the mind. JOHNSON

Line 232. *How you speak !*] Otway seems to have taken many hints for the conversation that passes between Acasto and his sons, from the scene before us. STEEVENS.

Line 296. — *I stole these babes ;*] Shakspeare seems to intend Belarius for a good character, yet he makes him forget the injury which he has done to the young princes, whom he has robbed of a kingdom only to rob their father of heirs. The latter part of this soliloquy is very inartificial, there being no particular reason why Belarius should now tell to himself what he could not know better by telling it.

JOHNSON.

Line 321. — *drug-damn'd*—] This is another allusion to Italian poisons. JOHNSON.

Line 386. *The scriptures*—] So, Ben Jonson, in *The Sad Shepherd*:

“The lover's *scriptures*, Heliodore's, or Tatiüs.”

Shakspeare, however, means, in this place, an opposition between *scripture*, in its common signification, and *heresy*.

STEEVENS.

Line 418. *To be unbent,*] To have thy bow unbent, alluding to an hunter. JOHNSON.

Line 464. — *Now, if you could wear a mind*

Dark as your fortune is ;] To wear a *dark mind*, is to carry a mind impenetrable to the search of others. *Darkness*, applied to the *mind*, is *secrecy*; applied to the *fortune*, is *obscurity*. JOHNSON.

Line 468. — *full of view :*] With opportunities of examining your affairs with your own eyes. JOHNSON.

Line 509. — *This attempt*

I'm soldier to,] i. e. I am equal to this attempt; I have enough of *ardour* to undertake it. MALONE.

Line 634. *Or this, or perish.*] These words, in my opinion, relate to Pisanio's present conduct, and they mean, I think, “I must either *practise this deceit* upon Cloten, or *perish* by his fury.” MALONE.

Line 720. *To him that is most true.*] Pisanio, notwithstanding his master's letter, commanding the murder of Imogen, considers him as *true*, supposing, as he has already said to her, that Posthumus was abused by some villain, equally an enemy to them both. MALONE.

ACT IV.

Line 14. — *in single oppositions :*] In single combat, An *opposite* was in Shakspeare the common phrase for an adversary, or antagonist. MALONE.

Line 40. *Stick to your journal course : the breach of custom Is breach of all.*] Keep your daily course uninterrupted ; if the stated plan of life is once broken, nothing follows but confusion. JOHNSON.

Line 48. *How much the quantity,*] *How much soever* the mass of my affection to my father may be, so much precisely is my love for thee : and as much as my filial love weighs, so much also weighs my affection for thee. MALONE.

Line 76. — *gentle, but unfortunate ;*] *Gentle*, is *well-born*, of birth above the vulgar. JOHNSON.

Line 103. *Mingle their spurs together,*] *Spurs*, an old word for the fibres of a tree. POPE.

Line 107. *It is great morning.*] A Gallicism. *Grand jour*. STEEVENS.

— 169. — *the snatches in his voice, And burst of speaking.*] This is one of our author's strokes of observation. An abrupt and tumultuous utterance very frequently accompanies a confused and cloudy understanding. JOHNSON.

Line 295. — *what coast thy sluggish crare—*] A *crare*, says Mr. Heath, is a small trading vessel, called in the Latin of the middle ages *crayera*. STEEVENS.

Line 352. ———reverence,

(*That angel of the world,*)—] *Reverence*, or due regard to subordination, is the power that keeps peace and order in the world.

JOHNSON.

Line 378. *The sceptre, learning, &c.*] The poet's sentiment seems to have been this:—All human excellence is equally subject to the stroke of death:—neither the power of kings, nor the science of scholars, nor the art of those whose immediate study is the prolongation of life, can protect them from the final destiny of man.

JOHNSON.

Line 391. —*thy grave!*] For the obsequies of Fidele, a song was written by my unhappy friend, Mr. William Collins of Chichester, a man of uncommon learning and abilities.

JOHNSON.

Line 443. —'tis pregnant, pregnant!] i. e. 'tis a ready, *opposite conclusion*.

STEEVENS.

Line 470. *Last night the very gods show'd me a vision:*] It was no common dream, but sent from the very gods, or the gods themselves.

JOHNSON.

Line 491. ———*who was he,*

That, otherwise than noble nature did,

Hath alter'd that good picture?] To do a picture,

and a picture is well done, are standing phrases; the question therefore is,—Who has altered this picture, so as to make it otherwise than nature did it?

JOHNSON.

Line 523. —*these poor pickaxes*—] Meaning her fingers.

JOHNSON.

—— 529. *So please you entertain me.*] i. e. hire me; receive me unto your service.

MALONE.

Line 536. —arm him.] That is, *Take him up in your arms*.

HANMER.

Line 568. —our jealousy

Does yet depend.] My suspicion is yet undetermined; if I do not condemn you, I likewise have not acquitted you. We now say, the cause is depending. JOHNSON.

Line 595. —*to the note o' the king,*] I will so distinguish myself, the king shall remark my valour. JOHNSON.

Line 612. ————— *a render*

Where we have liv'd ;] An account of our place of abode. This dialogue is a just representation of the superfluous caution of an old man. JOHNSON.

Line 614. —*whose answer—*] The retaliation of the death of Cloten would be death, &c. JOHNSON.

Line 622. —*their quarter'd fires.*] Their fires regularly disposed. JOHNSON.

ACT V.

Line 1. *Yea, bloody cloth, &c.*] This is a soliloquy of nature, uttered when the effervescence of a mind agitated and perturbed spontaneously and inadvertently discharges itself in words. The speech throughout all its tenor, if the last conceit be excepted, seems to issue warm from the heart. He first condemns his own violence; then tries to disburden himself by imputing part of the crime to Pisanio; he next soothes his mind to an artificial and momentary tranquillity, by trying to think that he has been only an instrument of the gods for the happiness of Imogen. He is now grown reasonable enough to determine, that having done so much evil, he will do no more; that he will not fight against the country which he has already injured; but as life is not longer supportable, he will die in a just cause, and die with the obscurity of a man who does not think himself worthy to be remembered. JOHNSON.

Line 10. —*to put on—*] Is to incite, to instigate.

JOHNSON.

Line 82. *The country base,*] i. e. a rustick game called *prison-bars* vulgarly *prison-base*. STEVENS.

Line 84. —*for preservation cas'd, or shame,)] Shame for modesty.* WARBURTON.

Line 119. *Nay, do not wonder at it:)]* Posthumus first bids him not wonder, then tells him in another mode of reproach, that wonder is all that he was made for. JOHNSON.

Line 150. —*great the answer be—)] Answer, as once in this play before, is retaliation.* JOHNSON.

Line 158. *That gave the affront with them.)]* That is, that turned their faces to the enemy. JOHNSON.

Line 170. *You shall not now be stolen,)]* The wit of the Gaoler alludes to the custom of putting a lock on a horse's leg, when he is turned to pasture. JOHNSON.

Line 190. —*to satisfy,*

If of my freedom 'tis the main part, take

No stricter render of me, than my all.)] “ Since for

my crimes I have been deprived of my freedom, and since life itself is more valuable than freedom, let the gods take my life, and by this let heaven be appeased, how small soever the atonement may be.” MALONE.

Line 204. —*cold bonds.)]* This equivocal use of *bonds* is another instance of our author's infelicity in pathetic speeches. JOHNSON.

Line 317. *'Tis still a dream ; or else such stuff as madmen*

Tongue, and brain not : either both, or nothing :

Or senseless speaking, or a speaking such

As sense cannot untie.)] The meaning, which is too thin to be easily caught, I take to be this: *This is a dream or madness, or both—or nothing,—but whether it be a speech without consciousness, as in a dream, or a speech unintelligible, as in madness, be it as it is, it is like my course of life.*

JOHNSON.

Line 334. —*sorry that you have paid too much, and sorry that you are paid too much:)]* i. e. sorry that you have paid too much out of your pocket, and sorry that you are paid, or subdued, too much by the liquor. STEEVENS.

Line 393. *—one that promis'd nought
But beggary and poor looks.]* To promise nothing
but poor looks, may be, to give no promise of courageous be-
haviour. JOHNSON.

Line 654. *—and she herself.]* That is, She was not only
the temple of virtue, but virtue herself. JOHNSON.

670. *—these staggers—]* This wild and delirious pertur-
bation. *Staggers* is the horse's apoplexy. JOHNSON.

Line 708. *Think, that you are upon a rock ;]* In this speech,
or in the answer, there is little meaning. I suppose, she
would say,—Consider such another act as equally fatal to
me with precipitation from a rock, and now let me see whe-
ther you will repeat it. JOHNSON.

Line 771. *By tasting of our wrath?]* The consequence is
taken for the whole action: *by tasting is by forcing us to make
thee to taste.* JOHNSON.

Line 809. *Your pleasure was my mere offence, &c.]* My
crime, my punishment, and all the treason that I com-
mitted, originated in, and were founded on, your caprice
only. MALONE.

Line 828. *Thou weep'st, and speak'st.]* "Thy tears give
testimony to the sincerity of thy relation; and I have the
less reason to be incredulous, because the actions which you
have done within my knowledge are more incredible than
the story which you relate." The king reasons very justly.

JOHNSON.

END OF THE ANNOTATIONS ON CYMBELINE.

ANNOTATIONS
ON
TIMON OF ATHENS.

ACT I.

LINE 23. *When we for recompense, &c.]* We must here suppose the poet busy in reading in his own work ; and that these three lines are the introduction of the poem addressed to Timon, which he afterwards gives the Painter an account of.

WARBURTON.

Line 35. ———*and, like a current, flies*

Each bound it chafes.] Thus the folio reads, and rightly.

WARBURTON.

This speech of the Poet is very obscure. He seems to boast the copiousness and facility of his vein, by declaring that verses drop from a poet as gums from odoriferous trees, and that his flame kindles itself without the violence necessary to elicit sparkles from the flint. What follows next? that it, *like a current, flies each bound it chafes*. This may mean, that it expands itself notwithstanding all obstructions ; but the images in the comparison are so ill sorted, and the effect so obscurely expressed, that I cannot but think something omitted that connected the last sentence with the former. It is well known that the players often

shorten speeches to quicken the representation : and it may be suspected, that they sometimes performed their amputations with more haste than judgment. JOHNSON.

Line 47. —to the dumbness of the gesture

One might interpret.] The figure, though dumb, seems to have a capacity of speech. The allusion is to the puppet-shows, or motions, as they were termed in our author's time. The person who spoke for the puppets was called an *interpreter*. MALONE.

Line 63. —no levell'd malice, &c.] To *level* is to aim, to point the shot at a mark. Shakspeare's meaning is, my poem is not a satire written with any particular view, or *levelled* at any single person ; I fly like an eagle into the general expanse of life, and leave not, by any private mischief, the trace of my passage. JOHNSON.

Line 78. —even he drops down, &c.] Either Shakspeare meant to put a falsehood into the mouth of his Poet, or had not yet thoroughly planned the character of Apemantus ; for in the ensuing scenes, his behaviour is as cynical to Timon as to his followers. STEEVENS.

Line 103. *Rain sacrificial whisperings in his ear,]* Whisperings attended with such respect and veneration as accompany sacrifices to the gods. Such, I suppose, is the meaning. MALONE.

Line 104. —through him

Drink the free air.] That is, catch his breath in affected softness. JOHNSON.

Line 192. —————Never may

*That state or fortune fall into my keeping,
Which is not ow'd to you !]* The meaning is, let me never henceforth consider any thing that I possess, but as *owed* or *due* to you ; held for your service, and at your proposal. JOHNSON.

Line 204. — *pencil'd figures are*

Even such as they give out.] Pictures have no hypocrisy; they are what they profess to be. JOHNSON.

Line 232. *When thou art Timon's dog,]* When thou hast gotten a better character, and instead of being Timon as thou art, shalt be changed to Timon's dog, and become more worthy kindness and salutation. JOHNSON.

Line 412. — *windpipe's dangerous notes:]* The notes of the windpipe seem to be only the indications which show where the windpipe is. JOHNSON.

Shakspeare is very fond of making use of musical terms, when he is speaking of the human body, and *windpipe* and *notes* savour strongly of a quibble. STEEVENS.

Line 458. *I confirm you.]* I fix your characters firmly in my own mind. JOHNSON.

Line 504. *Like madness is the glory of this life,*

As this pomp shows to a little oil, and root.] The glory of this life is very near to madness, as may be made appear from this pomp, exhibited in a place where a philosopher is feeding on oil and roots. When we see by example how few are the necessaries of life, we learn what madness there is in so much superfluity. JOHNSON.

Line 521. — *mine own device;]* The mask appears to have been designed by Timon to surprize his guests.

JOHNSON.

Line 536. — *had not eyes behind;]* To see the miseries that are following her. JOHNSON.

Line 612. *Ay, defiled land,]* *I,*—is the old reading, which apparently depends on a very low quibble. Alcibiades is told, that *his estate lies in a pitch'd field*. Now *pitch*, as Falstaff says, *doth defile*. Alcibiades therefore replies, that his estate lies in *defiled land*. This, as it happened, was not understood, and all the editors published—

I defy land——

JOHNSON

Line 617. *All to you.*] i. e. all good wishes, or all happiness to you. STEVENS.

Line 622. Serving of becks,] *Beck* means a salutation made with the head. So Milton:

"Nods and becks, and wreathed smiles."

To serve a beck, is to offer a salutation.

JOHNSON.

ACT II.

Line 13 ———no reason

Can found his state in safety.] i. e. Reason cannot find his fortune to have any safe or solid foundation.

JOHNSON.

Line 99. *Enter Apemantus and a Fool*] I suspect some scene to be lost, in which the entrance of the Fool, and the page that follows him, was prepared by some introductory dialogue, in which the audience was informed that they were the fool and page of Phrynia, Timandra, or some other courtesan, upon the knowledge of which depends the greater part of the ensuing jocularly.

JOHNSON.

Line 167. ———*his artificial one:*] Meaning the celebrated philosopher's stone, which was in those times much talked of. Sir Thomas Smith was one of those who lost considerable sums in seeking of it.

JOHNSON.

Sir Richard Steele was one of the last eminent men who entertained hopes of being successful in this pursuit. His laboratory was at Poplar, a village near London, and is now converted into a garden house.

STEVENS.

Line 206. *Though you hear now, (too late!) yet now's a time,*] Though you now at last listen to my remonstrances, yet now your affairs are in such a state that the whole of your remaining fortune will scarce pay half your debts. You are therefore wise too late.

MALONE.

Line 216. *O my good lord, the world is but a word;*] The meaning is, as the *world* itself may be comprised in a word, you might give it away in a breath. WARBURTON.

Line 228. —a wasteful cock,] A *wasteful cock* is a *cock* or *pipe* with a turning stopple *running to waste*. In this sense, both the terms have their usual meaning; but I know not that *cock* is ever used (as Hanmer and Warburton assert) for *cockloft* or *wasteful* for *lying in waste*, or that *lying in waste* is at all a phrase. JOHNSON.

Line 243. *No villainous bounty yet hath pass'd my heart ;
Unwisely, not ignobly, have I given.*] Every reader must rejoice in this circumstance of comfort which presents itself to Timon, who, although beggar'd through want of prudence, consoles himself with reflecting that his ruin was not brought on by the pursuit of guilty pleasures. STEEVENS.

Line 249. *And try the argument—*] The licentiousness of our author forces us often upon far-fetched expositions. *Arguments* may mean *contents*, as the *arguments* of a book : or *evidences* and *proofs*. JOHNSON.

Line 276. —*I knew it the most general way,*] *General* is not speedy, but *compendious*, the way to try many at a time. JOHNSON.

Line 291. —*intending—*] *is regarding, turning their notice* to other things. JOHNSON.

Line 292. —*and these hard fractions,*] *Flavins*, by *fractions*, means *broken hints*, *interrupted sentences*, *alrupt remarks*. JOHNSON.

Line 293. —*cold-moving nods,*] *Cold-moving* is the same as *coldly-moving*. So *perpetual sober gods*, for *perpetually sober*; *lazy-pacing clouds*—*loving-jealous*—*fluttering sweet*, &c. Such distant and uncourteous salutations are properly termed *cold-moving*, as proceeding from a cold and unfriendly disposition. MALONE.

ACT III.

Line 56. *Let molten coin be thy damnation,*] Perhaps the poet alludes to the punishment inflicted on M. Aquilius by Mithridates.

STEEVENS.

Line 59. *It turns in less than two nights?*] Alluding to the turning or *acescence* of milk.

JOHNSON.

Line 65. —*of nature*—] Flaminius considers that nutriment which Lucullus had for a length of time received at Timon's table, as constituting a great part of his animal system.

STEEVENS.

Line 148. —*in respect of his,*] *In respect of his fortune:* what Lucius denies to Timon is in proportion to what Lucius possesses, less than the usual alms given by good men to beggars.

JOHNSON.

Line 202. —*takes virtuous copies to be wicked; like those &c.*] This is a reflection on the Puritans of that time. These people were then set upon the project of new-modelling the ecclesiastical and civil government according to scripture rules and examples; which makes him say, that *under zeal* for the word of God, they would set whole realms on fire.

WARBURTON.

Line 212. —*keep his house.*] i. e. keep within doors for fear of duns.

JOHNSON.

Line 384. *And with such sober and unnoted passion*

He did behave his anger, ere 'twas spent, &c.]

"Unnoted passion," means a passion operating inwardly, but not accompanied with any external or boisterous appearances; so regulated and subdued, that no spectator could note or observe its operation.

MALONE.

Line 387. *You undergo too strict a paradox,*] You undertake a paradox too hard.

JOHNSON.

Line 421. —*sin's extremest gust;*] *Gust;* for *aggravation*.

WARBURTON

Gust is here in its common sense; the utmost degree of appetite for sin. JOHNSON.

Line 422. — *by mercy, 'tis most just.*] The meaning is, Homicide in our own defence, *by a merciful and lenient interpretation* of the laws, is considered as justifiable. MALONE.

Line 499. *Upon that were my thoughts tiring,*] A hawk, I think, is said to *tire*, when she amuses herself with pecking a pheasant's wing, or any thing that puts her in mind of prey. To *tire* upon a thing, is therefore, to be *idly employed upon it*. JOHNSON.

Line 596. — *minute jacks* !] Sir Thomas Hanmer thinks it means *Jack-a-lantern*, which shines and disappears in an instant. What it was I know not; but it was something of quick motion, mentioned in *King Richard III.* JOHNSON.

A *minute-jack* is what was called formerly a *Jack of the clock-house*; an image whose office was the same as one of those at St. Dunstan's church in Fleet Street. STERVENS.

Line 597. — *the infinite malady*—] Every kind of disease incident to man and beast. JOHNSON.

ACT IV.

Line 110. *It is the pasture lards the brother's sides,*] The meaning of the passage is,—It is the land alone which each man possesses that makes him rich, and proud, and flattered; and the want of it, that makes him poor, and an object of contempt. I suppose, with Dr. Johnson, that Shakspeare was still thinking of the rich and poor *brother* already described. MALONE.

Line 133. *Pluck stout men's pillows from below their heads;*] i. e. men who have strength yet remaining to struggle with their distemper. This alludes to an old custom of drawing away the pillow from under the heads of men in their last agonies, to make their departure the easier. WARBURTON.

Line 249. *That through the window-bars bare at men's eyes,]*
The virgin that shows her bosom through the lattice of her chamber.

JOHNSON.

I do not believe any particular satire was here intended. Lady Suffolk, Lady Somerset, and many of the celebrated beauties of the time of James I. are thus represented in their pictures; nor were they, I imagine, thought more reprehensible than the ladies of the present day, who from the same extravagant pursuit of what is called fashion, run into an opposite extreme.

MALONE.

Line 284. *Yet may your pains, six months,*

Be quite contrary:] The meaning is this: he had said before, follow constantly your trade of debauchery: that is (says he) for six months in the year. Let the other six be employed in quite contrary pains and labour, namely, in the severe discipline necessary for the repair of those disorders that your debaucheries occasion, in order to fit you anew to the trade; and thus let the whole year be spent in these different occupations. On this account he goes on, and says, *Make false hair, &c.*

WARBURTON.

Line 286. — *thatch your poor thin roofs, &c.]* About the year 1695, when the fashion was introduced in England of wearing a greater quantity of hair than was ever the produce of a single head, it was dangerous for any child to go about, as nothing was more common than for women to entice such as had fine locks into private places, and there to cut them off. I have this information from Stubbes's *Anatomic of Abuses*, which I have often quoted on the article of dress.

STEEVENS.

Line 311. *And ditches grave you all!]* To grave is to entomb. The word is now obsolete, though sometimes used by Shakspeare and his contemporary authors.

STEEVENS.

Line 344. *Dry up thy marrows, vines, and plow-torn leas;]*
The sense is this: O nature! cease to produce men, enscar thy

womb; but if thou wilt continue to produce them, at least cease to pamper them; dry up thy *marrows*, on which they fatten with *unctuous morsels*, thy *vines*, which gave them *liquorish draughts*, and thy *plow-torn lous*. Here are effects corresponding with causes, *liquorish draughts*, with *vines*, and *unctuous morsels* with *marrows*, and the old reading literally preserved.

JOHNSON

Line 361. —*the cunning of a carper.*] For the philosophy of a Cynick, of which sect Apemantus was; and therefore he concludes:

“ —Do not assume my likeness.

WARBURTON.

Cunning here seems to signify *counterfeit appearance*.

JOHNSON.

Line 400. *What, a knave too!*] Timon had just called Apemantus *fool*, in consequence of what he had known of him by former acquaintance; but when Apemantus tells him that he comes to vex him, Timon determines that to vex is either the office of a villain or a fool; that to vex by design is villainy, to vex without design is folly. He then properly asks Apemantus whether he takes delight in vexing, and when he answers, *yes*, Timon replies,—*What! a knave too?* I before only knew thee to be a fool, but now I find thee likewise a knave.

JOHNSON.

Line 409. *Worse than the worst, content.*] Best states contentless have a wretched being, a being worse than that of the worst states that are content.

JOHNSON.

Line 411. —*by his breath,*] By his *breath* means in our author's language, by his *voice* or *speech*, and so in fact by his sentence. Shakspeare frequently uses the word in this sense. It has been twice used in this play.

MALONE.

Line 415. *Hadst thou, like us.*] There is in this speech a sullen haughtiness, and malignant dignity, suitable at once to the lord and the man-hater. The impatience with which

he bears to have his luxury reproached by one that never had luxury within his reach, is natural and graceful.

JOHNSON.

Line 415. —*first swath.*] From infancy. *Swath* is the dress of a new-born child.

JOHNSON.

Line 422. —*precepts of respect,*] Of obedience to laws.

JOHNSON.

— 437. —*that poor rag.*] The term is yet used. The lowest of the people are yet denominated—Tag, rag, &c. So, in *Julius Cæsar*: “—if the *tag-rag* people did not clap him and hiss him,—I am no true man.”

MALONE.

Line 442. *Thou hast been a knave, and flatterer.*] Dryden has quoted two verses of Virgil to show how well he could have written satires. Shakspeare has here given a specimen of the same power by a line bitter beyond all bitterness, in which Timon tells Apemantus, that he had not virtue enough for the vices which he condemns.

Dr. Warburton explains *worst* by *lowest*, which somewhat weakens the sense, and yet leaves it sufficiently vigorous.

I have heard Mr. Burke commend the subtilty of discrimination with which Shakspeare distinguishes the present character of Timon from that of Apemantus, whom to vulgar eyes he would now resemble.

JOHNSON.

Line 477. —*for too much curiosity;*] i. e. for too much finical delicacy. The Oxford editor alters it to *courtesy*.

WARBURTON.

Line 482. *Ay, though it look like thee.*] Timon here supposes that an objection against hatred, which through the whole tenor of the conversation appears an argument for it. One would have expected him to have answered—

Yes, for it looks like thee.

JOHNSON.

Line 511. —*the unicorn, &c.*] The account given of the unicorn is this: that he and the lion being enemies by nature, as soon as the lion sees the unicorn he betakes himself

to a tree: the unicorn in his fury, and with all the swiftness of his course, running at him, sticks his horn fast in the tree, and then the lion falls upon him and kills him.
Gesner *Hist. Animal.*

HANMER.

Line 517. *ware remotion* ;] *Remotion* means, I apprehend, merely *remoteness*, the being placed at a distance from the lion.

MALONE.

Line 535. *Thou art the cap, &c.*] *The top*, the principal. The remaining dialogue has more malignity than wit.

JOHNSON.

Line 634. *The sea's a thief, whose liquid surge resolves*

The moon into salt tears :] The moon is supposed to be humid, and perhaps a source of humidity, but cannot be resolved by the surges of the sea. Yet I think moon is the true reading. Here is a circulation of thievery described: The sun, moon, and sea, all rob, and are robbed.

JOHNSON.

Line 659. *What an alteration of honour has*

Desperate want made !] *An alteration of honour*, is an alteration of an honourable state to a state of disgrace.

JOHNSON.

Line 665. *Grant, I may ever love, and rather woo*

Those that would mischief me, than those that do !]

It is plain, that in this whole speech friends and enemies are taken only for those who profess friendship and profess enmity; for the friend is supposed not to be more kind, but more dangerous than the enemy. The sense is, *Let me rather woo or caress those that would mischief, that profess to mean me mischief, than those that really do me mischief, under false professions of kindness.* The Spaniards, I think, have this proverb: *Defend me from my friends, and from my enemies I will defend myself.* This proverb is a sufficient comment on the passage.

JOHNSON.

Line 678. —knaves,] *Knave* is here in the compound sense of a servant and a rascal.

JOHNSON.

ACT V.

Line 117. — *a made-up villain.*] That is, a villain that adopts qualities and characters not properly belonging to him; a hypocrite. JOHNSON.

Line 126. — *but two in company.*] This passage is obscure. I think the meaning is this: *but two in company*, that is, stand apart, *let only two be together*; for even when each stands single there are two, he himself and a villain. JOHNSON.

Line 180. — *Of its own fall,*] The Athenians *had sense*, that is, felt the danger *of their own fall*, by the arms of Alcibiades. JOHNSON.

Line 183. *Than their offence can weigh down by the dram;*] I take the meaning to be, We will give thee a recompence that our offences cannot outweigh, *heaps of wealth down by the dram*, or delivered according to the exactest measure. JOHNSON.

Line 319. *When crouching marrow, in the bearer strong,
Cries, of itself, No more:*] The image may be said to be taken from a porter or coal-heaver, who when there is as much laid upon his shoulders as he can bear, will certainly cry, *no more*. MALONE.

END OF THE ANNOTATIONS ON TIMON OF ATHENS.

ANNOTATIONS

ON

O T H E L L O.

ACT I.

LINE 33. — *must be be-lee'd and calm'd—*] *Be-lee'd* and *becalm'd* are terms of navigation. I have been informed that one vessel is said to be in the *lee* of another, when it is so placed that the wind is intercepted from it. Iago's meaning therefore is, that Cassio had got the wind of him, and *be-calm'd* him from going on.

STEEVENS.

Line 46. *Whether I in any just term am affin'd—*] *Do I stand within any such terms of propinquity, or relation to the Moor, as that it is my duty to love him?*

JOHNSON.

Line 58. — *honest knaves:]* *Knave* is here for *servant*, but with a sly mixture of contempt.

JOHNSON.

Line 75. *In compliment extern,]* In that which I do only for an outward show of civility.

JOHNSON.

Line 109. — *tupping your white ewe.]* In the north of England a ram is called a *tup*.

MALONE.

Line 131. — *—————this is Venice;*

My house is not a grange.] In Lincolnshire, and in other northern counties, they call every lone house, or farm which stands solitary, a *grange*.

T. WARTON.

Line 143. *What profane wretch art thou?*] That is, *what wretch of gross and licentious language?* In that sense Shakespeare often uses the word profane.

JOHNSON.

Line 144. —*your daughter and the Moor are now making the beast with two backs.*] In the *Dictionnaire Comique*, par le Roux, 1750, this phrase is more particularly explained under the article *Belé*: “*Faire la bête à deux dos.*—Maniere de parler qui signifie être couché avec une femme; faire le deduit.”—“Et faisoient tous deux souvent ensemble *la bête à deux dos* joyeusement.” *Radelaïs*, Liv. I.

MALONE.

Line 155. *At this odd-even and dull watch o’ the night,*] The *even of night* is *midnight*, the time when night is divided into *even* parts.

JOHNSON.

Line 183. —*cast him;*] That is, *dismiss him; reject him.* We still say, a *cast* coat, and a *cast* serving-man.

JOHNSON.

Line 212. *By which the property of youth and maidenhood*

May be abus’d?] By which the faculties of a young virgin may be infatuated, and made subject to illusions and false imagination.

JOHNSON.

Line 250. —*and my demerits*—] *Demerits* has the same meaning in our author, and many others of that age, as *merits*. *Mere* and *demere* had the same meaning in the Roman language.

STEEVENS.

Line 256. *For the sea’s worth.*] I would not marry her, though she were as rich as the Adriatick, which the Duke annually marries.

JOHNSON.

Line 286. —*a land carack;*] A *carack* is a ship of great bulk, and commonly of great value; perhaps what we now call a *galleon*.

JOHNSON.

Line 315. —*to fear, not to delight.*] To one more likely to terrify than delight her.

MALONE.

Line 349. *There is no composition*—] *Composition*, for *consistency, concordancy*.

WARBURTON.

Line 356. *As in these cases, where the aim reports,]* Where men report not by certain knowledge, but by aim and conjecture.

JOHNSON.

Line 376. *—with more facile question—]* Question is for the act of seeking. With more easy endeavour.

JOHNSON.

Line 436. *Stood in your action.]* Were the man exposed to your charge or accusation.

JOHNSON.

Line 449. *The very head and front of my offending—]* The main, the whole, unextenuated.

JOHNSON.

Line 465. *Their dearest action—]* Their dearest action is their most important action.

MALONE.

Line 482. *—thin habits,—*

Of modern seeming,] Weak show of slight appearance.

JOHNSON.

Line 490. *—the Sagittary,]* The *Sagittary* means the sign of the fictitious creature so called, i. e. an animal compounded of man and horse; and armed with a bow and quiver.

STEEVENS.

Line 517. *Wherein of antres vast, &c.]* Whoever ridicules this account of the progress of love, shows his ignorance, not only of history, but of nature and manners. It is no wonder that, in any age, or in any nation, a lady, recluse, timorous, and delicate, should desire to hear of events and scenes which she could never see, and should admire the man who had endured dangers, and performed actions, which, however great, were yet magnified by her timidity.

JOHNSON.

—antres—] French *grottos*.

POPE.

Caves and dens.

JOHNSON.

Line 522. *—men whose heads*

Do grow beneath their shoulders,] Of these men there is an account in the interpolated travels of Mandeville, a book of that time.

JOHNSON.

Raleigh also has given an account of men whose heads do grow beneath their shoulders, in his *Description of Guiana*,

published in 1596, a book that without doubt Shakspeare had read.

MALONE.

Line 585. *Let me speak like yourself ;*] i. e. let me speak as yourself would speak, were you not too much heated with passion.

Sir J. REYNOLDS.

Line 620. — *thrice driven bed of down :*] A *driven* bed, is a bed for which the feathers are selected, by *driving* with a fan, which separates the light from the heavy.

JOHNSON.

Line 625. *I crave fit disposition for my wife ;*

Due reference of place, and exhibition ; &c.] I desire, that proper *disposition* be made for my wife, that she may have *precedency* and *revenue*, accommodation and *company*, suitable to her rank.

JOHNSON.

Exhibition is allowance. The word is at present used only at the universities

STEEVENS.

Line 644. *I saw Othello's visage in his mind ;*] It must raise no wonder, that I loved a man of an appearance so little engaging ; I saw his face only in his mind ; the greatness of his character reconciled me to his form.

JOHNSON.

Line 662. — *when light-wing'd toys*

Of feather'd Cupid seel with wanton dulness

My speculative and active instruments,] *speculative instruments*, in Shakspeare's language, are the *eyes* ; and *active instruments*, the *hands and feet*. *Wanton dulness* is dulness arising from wanton indulgences.

MALONE.

ACT II.

Line 161. *She never yet was foolish, &c.]* The law makes the power of cohabitation a proof that a man is not a *natural* ; therefore, since the foolishlest woman, if *pretty*, may have a child, no *pretty* woman is ever foolish.

JOHNSON.

Line 180. *To change the cod's head for the salmon's tail ;*] i. e. to exchange a delicacy for coarser fare.

STEEVENS.

Line 185. *To suckle fools, and chronicle small beer.*] After enumerating the perfections of a woman, Iago adds, that if ever there was such a one as he had been describing, she was, at the best, of no other use, than to suckle children, and keep the accounts of a household. STEEVENS.

Line 339. — *Which thing to do,*—

If this poor trash of Venice, whom I trash

For his quick hunting, stand the putting on,] To trash, is still a hunter's phrase, and signifies to fasten a weight on the neck of a dog, when his speed is superior to that of his companions. JOHNSON.

Line 342. *I'll have our Michael Cassio on the hip;*] A phrase from the art of wrestling. JOHNSON.

Line 349. *Knavery's plain face is never seen,*] An honest man acts upon a plan, and forecasts his designs; but a knave depends upon temporary and local opportunities, and never knows his own purpose, but at the time of execution. JOHNSON.

Line 352. — *mere perdition*—] *Mere* in this place signifies entire. STEEVENS.

Line 432. — *given me a rouse, &c.*] A rouse appears to be a quantity of liquor rather too large. STEEVENS.

Line 458. — *a worthy peer,*] i. e. a worthy fellow. JOHNSON.

— 461. — *lown.*] Sorry fellow, paltry wretch. JOHNSON.

— 501. *He'll watch the Horologe a double set, &c.*] If he have no drink, he'll keep awake while the clock strikes two rounds, or four-and-twenty hours. JOHNSON.

Line 512. — *ingraft infirmity:*] An infirmity rooted, settled in his constitution. JOHNSON.

Line 521. — *into a twiggen bottle.*] A twiggen bottle is a sickered bottle. STEEVENS.

Line 553. *Silence that dreadful bell,*] It was a common

practice formerly, when any great affray happened in a town, to ring the alarm bell. MALONE.

Line 553. — *it frights the isle*

From her propriety.] From her regular and proper state. JOHNSON.

Line 576. — *spend your rich opinion.]* Throw away and squander a reputation so valuable as yours. JOHNSON.

Line 584. — *self-charity—]* Care of one's self.

JOHNSON.

— 589. *And passion, having my best judgment collied,]* Tactically, anciently signified to be smart, to blacken as with coal.

STEVENS.

Line 594. — *he that is approv'd in this offence,—]* He that is convicted by proof, of having been engaged in this offence.

JOHNSON.

Line 659. — *cast in his mood,]* Ejected in his anger.

JOHNSON.

— 666. — *and speak parrot ?]* A phrase signifying to act foolishly and childishly. WARBURTON.

Line 730. Probal—] A contraction of the word probable, STEVENS.

Line 743. *When devils will their blackest sins put on,*

They do suggest—] When devils mean to instigate men to commit the most atrocious crimes. MALONE.

Line 748. *I'll pour this pestilence—]* Pestilence, for poison.

WARBURTON.

—, 749. *That she repels him—]* That is, recalls him.

JOHNSON.

Line 754. *That shall enmesh them all.]* A metaphor from taking birds in meshes. POPE.

Line 770. *Though other things grow fair against the sun,*

Yet fruits, that blossom first, will first be ripe:]

The blossoming, or fair appearance of things, to which Iago alludes, is, the removal of Cassio. As their plan had already

blissomed, so there was good ground for expecting that it would soon be ripe.

MALONE.

ACT III.

Line 91. *That policy may either last as long.*] He may either of himself think it politick to keep me out of office so long, or he may be satisfied with such slight reasons, or so many accidents may make him think my re-admission at that time improper, that I may be quite forgotten.

JOHNSON.

Line 100. *I'll watch him tame.*] It is said, that the ferocity of beasts, insuperable and irreclaimable by any other means, is subdued by keeping them from sleep.

JOHNSON.

Line 159. — *so hammering on*] *To hesitate, to stand in suspense.*

HARMER.

Line 184. *Excellent wretch!—Perdition catch my soul,*

But I do love thee! &c.] The meaning of the word *wretch* is not generally understood. It is now, in some parts of England, a term of the softest and fondest tenderness. It expresses the utmost degree of amiableness, joined with an idea which perhaps all tenderness includes, of feebleness, softness, and want of protection.

JOHNSON.

Line 251. — *who has a breast so pure,*

But some unclewly apprehensions

Keep lects, and law-days, and in session sit

With meditations lawful?] i. e. Who has a breast

so little apt to form ill opinions of others, but that foul suspicion will sometimes mix with his fairest and most candid thoughts, and erect a court in his mind, to enquire of the offences apprehended.

STEEVENSON.

Line 295. — *as poor as winter,*] Finely expressed: *winter* producing no fruits.

WARBURTON.

Line 305. *To such exsufflicate and blown surmises,*] *Exsuf-*

ficate, i. e. *a bubble*. Do not think, says the Moor, that I shall change the noble designs that now employ my thoughts to suspicions which, like bubbles blown into a wide extent, have only an empty show without solidity; or that, in consequence of such empty fears, I will close with thy inference against the virtue of my wife. JOHNSON.

Line 309. *Where virtue is, these are more virtuous:]* An action in itself indifferent, grows virtuous by its end and application. JOHNSON.

Line 324. *Out of self-bounty be abus'd:] Self-bounty for inherent generosity.* WARBURTON.

Line 332. *And, when she seem'd—]* This and the following argument of Iago ought to be deeply impressed on every reader. Deceit and falsehood, whatever conveniences they may for a time promise or produce, are in the sum of life obstacles to happiness. Those, who profit by the cheat, distrust the deceiver, and the act by which kindness is sought puts an end to confidence.

The same objection may be made with a lower degree of strength against the imprudent generosity of disproportionate marriages. When the first heat of passion is over, it is easily succeeded by suspicion, that the same violence of inclination, which caused one irregularity, may stimulate to another; and those who have shewn, that their passions are too powerful for their prudence, will, with very slight appearances against them, be censured, as not very likely to restrain them by their virtue. JOHNSON.

Line 338. *To see her father's eyes up, close as oak,]* To see a hawk is to sew up his eye-lids. MALONE.

Line 390. *—strain his entertainment—]* Press hard his re-admission to his pay and office. *Entertainment* was the military term for admission of soldiers. JOHNSON.

Line 396. *Fear not my government.]* Do not distrust my ability to contain my passion. JOHNSON.

Line 401. *Though that her jesses were my dear heart-strings,]* *Jesses* are short straps of lather tied about the foot of a hawk, by which she is held on the fist. **HAMMER.**

Line 402. *I'd whistle her off, and let her down the wind, To prey at fortune.]* The falconers always let fly the hawk against the wind; if she flies with the wind behind her, she seldom returns. If therefore a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and *preyed at fortune*. This was told me by the late Mr. Clark. **JOHNSON.**

Line 431. *Your napkin, &c.]* In the north of England, and in Scotland, this term for a handkerchief is still used. The word has already often occurred. **MALONE.**

Line 484. *Which thou ow'dst yesterday,]* To owe is, in our author, oftener to *possess*, than to *be indebted*, and such is its meaning here. **JOHNSON.**

Line 559. *Behold her tupp'd?]* A ram in Staffordshire, and some other counties, is called a *tup*. So, in the first Act:

“——an old black ram

“Is *tupping* your white ewe.”

STEEVENS.

Line 638. ——let him command,

And to obey shall be in me remorse,

What bloody work soever.] Iago devotes himself to wronged Othello, and says, *Let him command whatever bloody business*, and in me it shall be an act not of cruelty, but of *tenderness*, to obey him; not of malice to others, but of *tenderness* for him. **JOHNSON.**

ACT IV.

Line 9. ——*hypocrisy against the devil:]* Means, *hypocrisy to cheat the devil*. As common hypocrites cheat men,

By seeming good, and yet living wickedly, these men would cheat the devil, by giving him flattering hopes, and at last avoiding the crime which he thinks them ready to commit.

JOHNSON.

Line 56. *Noses, ears, and lips:]* Othello is imagining to himself the familiarities which he supposes to have passed between Cassio and his wife

STEEVENS.

Line 57. —[*in those unproper beds,]* Unproper, for common.

WARBURTON.

—[*And his unbookish jealousy—]* Unbookish, for ignorant.

WARBURTON.

Line 145. *Do you triumph, Roman? do you triumph?* Othello calls him *Roman* ironically. *Triumph*, which was a Roman ceremony, brought Roman into his thoughts, *What* (says he) *you are now triumphing as great as a Roman?*

JOHNSON.

Line 146. —[*a customer!]* A common woman, one that invites custom.

JOHNSON.

Line 154. *Have you scored me?]* Have you made my reckoning? have you settled the term of my life?

JOHNSON.

Line 173. —[*fitchew!* A pole-cat.

POPE.

Shakspeare has in another place mentioned the lust of this animal. He tells Iago, that she is as lewd as the pole-cat, but of better scent, the polecat being a very stinking animal.

JOHNSON.

Line 270. —[*atone them,]* Make them one; reconcile them.

JOHNSON.

Line 290. *If that the earth could teem, &c.]* If women's tears could impregnate the earth. By the doctrine of equivocal generation, new animals were supposed producible by new combinations of matter. See Bacon.

JOHNSON.

Line 416. —[*garner'd up my heart;]* That is, *treasur'd up*; the *garner* and the *fountain* are improperly conjoined.

JOHNSON.

Line 676. *I have much to do,*

But to go hang my head—] When the imagination had subsided, and the mind was no longer agitated by the horror of the action, it became at leisure to look round for specious additions. This addition is natural. Desdemona can at first hardly forbear to sing the song; she endeavours to change her train of thoughts, but her imagination at last prevails, and she sings it. JOHNSON.

Line 702. *I call'd my love, false love;*] This couplet is not in the ballad, which is the complaint, not of a woman forsaken, but of a man rejected. These lines were properly added when it was accommodated to a woman. JOHNSON.

Line 754. *—have sense like them:]* *Sense* is used here, as in *Hamlet*, for sensation, or sensual appetite. MALONE.

ACT V.

Line 13. *I have rubb'd this young quat almost to the sense,*
And he grows angry.] A *quat* in the midland counties is a *pinple*, which by rubbing is made to smart, or is rubbed to sense. Roderigo is called a *quat* by the same mode of speech, as a low fellow is now termed in low language a *scab*. *To rub to the sense*, is to rub to the quick. JOHNSON.

Line 45. *—no passage?] No passengers? nobody going by?* JOHNSON.

Line 52. *—a heavy night:]* A thick cloudy night, in which an ambush may be commodiously laid. JOHNSON.

Line 164. *—or fordoes me quite.]* To *fordo* is to undo, to ruin, to destroy. STEEVENS.

Line 186. *—This sorrow's heavenly:]* This tenderness, with which I lament the punishment which justice compels me to inflict, is a holy passion. JOHNSON.

Line 245. *A murder, which I thought a sacrifice:]* This line

is difficult. *Thou hast hardened my heart, and makest me kill thee with the rage of a murderer, when I thought to have sacrificed thee to justice with the calmness of a priest striking a victim.*

I am glad that I have ended my revisal of this dreadful scene. It is not to be endured. JOHNSON.

Line 341. —*false as water.*] As water that will support no weight, nor keep any impression. JOHNSON.

Line 363. —*villainy hath made mocks with love!*] Villainy has taken advantage to play upon the weakness of a violent passion. JOHNSON.

Line 377. *Thou hast not half the power to do me harm, As I have to be hurt.*] She means to say,—I have in this cause power to endure more than thou hast power to inflict. JOHNSON.

Line 401. —*charm your tongue.*] i. e. apply some power, strong as a *charm* would be, to your tongue; for nothing less can stop its volubility. STEEVENS.

Line 468. *Are there no stones in heaven, But what serve for the thunder?*] Shakspeare may mean—Does heaven reserve its thunder only to make a noise? has it no implements of mischief to punish as well as terrify? STEEVENS.

END OF THE ANNOTATIONS ON OTHELLO

ANNOTATIONS

ON

ROMEO AND JULIET.

ACT I.

LINE 1. —*we'll not carry coals.*] The phrase should seem to mean originally, We'll not submit to servile offices; and thence secondarily, We'll not endure injuries.

MALONE.

Line 66. —*thy swashing blow.*] To *swash* seems to have meant to be a bully, to be noisily valiant. STEEVENS.

Line 82. *Give me my long sword.*] The *long sword* was the sword used in war, which was sometimes wielded with both hands. JOHNSON.

Line 206. *Why, such is love's transgression.*] Such is the consequence of unskillful and mistaken kindness. JOHNSON.

Line 236. *And, in strong proof, &c.*] As this play was written in the reign of Queen Elizabeth, I cannot help regarding these speeches of Romeo as an oblique compliment to her majesty, who was not liable to be displeased at hearing her chastity praised after she was suspected to have lost it, or her beauty commended in the 67th year of her age, though she never possessed any when she was young. Her

declaration that she would continue unmarried, increases the probability of the present supposition. STEEVENS.

Line 242. —*with beauty dies her store.*] *She is rich*, says he, *in beauty*, and *only poor* in being subject to the lot of humanity, that *her store*, or riches, *can be destroyed by death*, who shall, by the same blow, put an end to beauty. JOHNSON.

Line 249. —*wisely too fair, &c.*] There is in her too much sanctimonious wisdom united with beauty, which induces her to continue chaste with the hopes of attaining heavenly bliss. MALONE.

Line 323. *Your plantain leaf is excellent for that.*] Tackius tells us, that a toad, before she engages with a spider, will fortify herself with some of this plant; and that, if she comes off wounded, she cures herself afterwards with it.

Dr. GREY.

Line 358. *crush a cup of wine*] This cant expression seems to have been once common among low people. I have met with it often in the old plays. STEEVENS.

Line 375. —*let there be weigh'd*

Your lady's love against some other maid—] *Your lady's love* is the love you bear to your lady, which in our language is commonly used for the lady herself.

HEATH.

Line 487. *That in gold clasps locks in the golden story;*] The *golden story* is perhaps the *golden legend*, a book in the dark ages of popery much read, and doubtless often exquisitely embellished, but of which Canus, one of the popish doctors, proclaims the author to have been *homo ferrei oris, plumbei cordis*.

JOHNSON.

The poet may mean nothing more than to say, that those books are most esteemed by the world, where *valuable contents* are embellished by as *valuable binding*. STEEVENS.

—*Mercutio,*] Shakspeare appears to have formed this character on the following slight hint in the original

story: "—another gentleman called *Mercutio*, which was a courtlike gentleman, very wel beloved of all men, and by reason of his pleasant and courteous behavior was in al companies wel intertained." Painter's *Palace of Pleasure*, Tom. II. p. 221.

STEEVENS.

Line 517. *Give me a torch,*] The character which Romeo declares his resolution to assume, will be best explained by a passage in *Westward Ho*, by Decker and Webster, 1607: "He is just like a torch-bearer to maskers; he wears good cloaths, and is ranked in good company, but he doth nothing." A torch-bearer seems to have been a constant appendage on every troop of masks.

STEEVENS.

Line 548. *Tickle the senseless rushes with their heels;*] It has been already observed, that it was anciently the custom to strew rooms with *rushes*, before carpets were in use.

STEEVENS.

Line 552. *Tut! dnn's the mouse, the constable's own word;*] *Dun is the mouse*, I know not why, seems to have meant, *Peace; be still!* and hence it is said to be "the constable's own word;" who may be supposed to be employed in apprehending an offender, and afraid of alarming him by any noise.

MALONE.

Line 556. — *we burn day-light, ho.*] To burn day-light is a proverbial expression, used when candles, &c. are lighted in the day-time.

STEEVENS.

Line 573. *O, then, I see, Queen Mab hath been with you.*

She is the fairies' midwife;] The fairies' midwife does not mean the midwife to the fairies, but that she was the person among the fairies, whose department it was to deliver the fancies of sleeping men of their dreams, those children of an idle brain.

STEEVENS.

Line 576. — *of little atomies—*] *Atom* is no more than an obsolete substitute for *atom*.

STEEVENS.

Line 597. — *with sweet-meats—*] i. e. *kissing-comfits*.

These artificial aids to perfume the breath are mentioned by Falstaff, in the last Act of *The Merry Wives of Windsor*.

MALONE.

Line 605. — *Spanish blades*,] A sword is called a toledo, from the excellence of the Toletan steel.

JOHNSON.

Line 611. *And bakes the elf-locks*, &c.] This was a common superstition; and seems to have had its rise from the horrid disease called the Plica Polonica.

WARBURTON.

Line 613. — *when maids*, &c.] So, in Drayton's *Nymphidia*:

“ And Mab, his merry queen, by night

“ Bestrides young folks that lie upright,

“ (In elder times the mare that hight)

“ Which plagues them out of measure.”

STEEVENS.

Line 640. — *he shift a trencher*! &c.] *Trenchers* were still used by persons of good fashion in our author's time. In the Household Book of the Earls of Northumberland, compiled at the beginning of the same century, it appears that they were common to the tables of the first nobility.

PERCY.

Line 646. — *court-cupboard*,] A *court-cupboard* was not strictly what we now call a *side-board*, but a recess fitted up with shelves to contain plate, &c. for the use of the table. It was afterwards called a *buffet*, and continued to be used to the time of Pope.

MALONE.

Two of these *court cupboards* are still in Stationers' Hall.

STEEVENS.

Line 647. — *save me a piece of marchpane*;] *Marchpane* was a confection made of pistacho-nuts, almonds, and sugar, &c. and in high esteem in Shakspeare's time.

GREY.

Line 671. *A hall! a hall!*] This explanation occurs frequently in the old comedies, and signifies *make room*.

STEEVENS.

Line 675. — *good cousin Capulet ;*] This *cousin* Capulet is *uncle* in the paper of invitation; but as Capulet is described as old, *cousin* is probably the right word in both places. I know not how Capulet and his lady might agree, their ages were very disproportionate; he has been past masking for thirty years, and her age, as she tells Juliet, is but eight-and-twenty.

JOHNSON.

Line 768. [*Kissing her.*] Our poet here, without doubt, copied from the mode of his own time; and kissing a lady in a public assembly, we may conclude, was not thought indecorous. In *King Henry VIII.* he in like manner makes Lord Sands kiss Anne Boleyn, next to whom he sits at the supper given by Cardinal Wolsey.

MALONE.

[*Enter CHORUS.*] The use of this chorus is not easily discovered; it conduces nothing to the progress of the play, but relates what is already known, or what the next scene will show: and relates it without adding the improvement of any moral sentiment.

JOHNSON.

ACT II.

Line 21. *By her high forehead,*] It has already been observed that a high forehead was in Shakspear's time thought eminently beautiful.

MALONE.

Line 71. *O, that I were a glove upon that hand,*] This passage appears to have been ridiculed by Shirley in *The School of Compliments*, a comedy, 1637:

"O that I were a flea upon that lip," &c. STEEVENS.

Line 89. *Thou art thyself though, not a Montague.*] Juliet is simply endeavouring to account for Romeo's being amiable and excellent, though he is a Montague. And to prove this, she asserts that he merely bears that name, but has none of the qualities of that house.

MALONE.

Line 234. *To lure this tassel-gentle back again!]* It appears from the old books on this subject that certain hawks were considered as appropriated to certain ranks. The *tassel-gentle* was appropriated to the prince; and thence, we may suppose, was chosen by Juliet as an appellation for her beloved Romeo. MALONE.

Line 275. *And flecked darkness—]* *Flecked* is spotted, dappled, streaked, or variegated. STEEVENS.

Line 394. —*the very pin of his heart cleft with the blind bow-boys butt-shaft;*] The allusion is to archery. The elout or white mark at which the arrows are directed, was fastened by a black pin placed in the centre of it. To hit this was the highest ambition of every marksman. MALONE.

Line 398. *More than prince of cats,]* Tybert, the name given to the cat, in the story-book of *Reynard the Fox*.

WARRENTOH.

Line 399. —*courageous captain of compliments.]* A complete master of all the laws of ceremony, the principal man in the doctrine of punctilio. JOHNSON.

Line 401. —*his minim rest,]* A *minim* is a note of slow time in musick, equal to two crotchets. MALONE.

Line 403. —*a gentleman of the very first house,—of the first and second cause:]* i. e. a gentleman of the first rank, of the first eminence among these duellists; and one who understands the whole science of quarrelling, and will tell you of the *first cause*, and the *second cause*, for which a man is to fight. STEEVENS.

Line 406. —*the hay!]* All the terms of the modern fencing-school were originally Italian; the rapier, or small thrusting sword, being first used in Italy. The *hay* is the word *hai*, you have it, used when a thrust reaches the antagonist, from which our fencers, on the same occasion, without knowing, I suppose, any reason for it, cry out, *ha!*

JOHNSON.

Line 413. — *these pardonnez-moy's,*] *Pardonnez-moi* became the language of doubt or hesitation among men of the sword, when the point of honour was grown so delicate, that no other mode of contradiction would be endured.

JOHNSON.

Line 416. *O, their bons, their bons!*] i. e. how ridiculous they (frenchified coxcombs) make themselves in crying out, good, and being in ecstasies with every trifle.

Line 430. *What counterfeit, &c.?*

Mer. *The slip, sir, the slip;*] To understand this play upon the words *counterfeit* and *slip*, it should be observed that in our author's time there was a counterfeit piece of money distinguished by the name of a *slip*.

Line 443. — *then is my pump well flowered.*] Here is a vein of wit too thin to be easily found. The fundamental idea is, that Romeo wore *pinked* pumps, that is, punched with holes in figures.

JOHNSON.

Line 475. — *to hide his bauble in a hole.*] It has been observed by Sir J. Hawkins, that a *bauble* was one of the accoutrements of a licensed fool or jester. So again, in Sir William D'Avenant's *Albovine*, 1629: "For such rich widows there love court fools, and use to play with their baubles."

STEEVENS.

Line 540. — *none of his skains-mates.*] *None of his skains-mates* means, I apprehend, none of his *cut-throat companions*.

MALONE.

Line 579. — *like a tackled stair;*] Like stairs of rope in the tackle of a ship.

JOHNSON.

ACT III.

Line 2. *The day is hot,*] It is observed, that, in Italy, almost all assassinations are committed during the heat of summer.

JOHNSON.

Line 149. *O! I am fortune's fool!*] I am always running in the way of evil misfortune, like the Fool in the play. *Thou art death's fool*, in *Measure for Measure*, JOHNSON.

Line 197. *Affection makes him false*,] The charge of falsehood on Benvolio, though produced at hazard, is very just. The author, who seems to intend the character of Benvolio as good, meant perhaps to show, how the best minds, in a state of faction and discord, are detorted to criminal partiality. JOHNSON.

Line 215. *Nor tears, nor prayers, shall purchase out abuses*,] This was probably designed as a covert stroke at the church of Rome, by which the different prices of murder, incest, and all other crimes, were minutely settled, and as shamelessly received. STEEVENS.

Line 542. *Like powder in a skill-less soldier's flask, &c.*] To understand the force of this allusion, it should be remembered that the ancient English soldiers, using *match*-locks, instead of locks with flints as at present, were obliged to carry a lighted *match* hanging at their belts, very near to the wooden *flask* in which they kept their powder.

STEEVENS.

Line 600. *Sir Paris, I will make a desperate tender Of my child's love* :] *Desperate* means only *bold, adventurous*; as if he had said in the vulgar phrase, *I will speak a bold word*, and venture to promise you my daughter.

JOHNSON.

Line 631. *Nightly she sings on yon pomegranate tree* :] This is not merely a poetical supposition. It is observed of the nightingale, that, if undisturbed, she sits and sings upon the same tree for many weeks together. STEEVENS.

Line 658. *Some say, the lark and louthed toad change eyes; O, now I would they had chang'd voices too!*] The toad having very fine eyes, and the lark very ugly ones, was the occasion of a common saying amongst the people, that

the toad and lark had changed eyes. To this the speaker alludes. WARBURTON.

Line 661. *Hunting thee hence with hunts-up to the day.*] The *hunts-up* was the name of the tune anciently played to wake the hunters, and collect them together. STEEVENS.

Line 685. *O God! I have an ill-divining soul: &c.*] This miserable prescience of futurity I have always regarded as a circumstance particularly beautiful. STEEVENS.

Line 690. *Dry sorrow drinks our blood.*] This is an allusion to the proverb—"Sorrow's dry." STEEVENS.

Line 727. *Ay, madam, from, &c.*] Juliet's equivocations are rather too artful for a mind disturbed by the loss of a new lover. JOHNSON.

Line 758. —in happy time,] *A la bonne, heure.* This phrase was interjected, when the hearer was not quite so well pleased as the speaker. JOHNSON.

Line 762. *The county Paris,*] The *county*, i. e. the *count*.

Line 810. —out, you baggage!

You tallow-face!] Such was the indelicacy of the age of Shakspeare, that authors were not contented only to employ these terms of abuse in their own original performances, but even felt no reluctance to introduce them in their versions of the most chaste and elegant of the Greek or Roman Poets. Stanyhurst, the translator of Virgil, in 1582, makes Dido call Æneas—*hedgebrat, cullion, and tar-breech*, in the course of one speech.

Nay, in the Interlude of *The Repentance of Mary Magdalene*, 1567, *Mary Magdalen* says to one of her attendants:

"*Horeson, I beshrowe your heart, are you here?*"

STEEVENS.

ACT IV.

Line 71. *Shall play the umpire;*] That is, this knife shall decide the struggle between me and my distresses.

JOHNSON

Line 130. *If no unconstant toy, &c.]* If no *fickle freak*, no *light caprice*, no *change of fancy*, hinder the performance.

JOHNSON.

Line 155. —*from shrift—*] i. e. from *confession*.

STEEVENS.

Line 197. *For I have need, &c.]* Juliet plays most of her pranks under the appearance of religion: perhaps Shakspeare meant to punish her hypocrisy.

JOHNSON.

Line 238. *As in a vault, &c.]* This idea was probably suggested to our poet by his native place. The charnel at Stratford upon Avon is a very large one, and perhaps contains a greater number of bones than are to be found in any other repository of the same kind in England. I was furnished with this observation by Mr. Murphy, whose very elegant and spirited defence of Shakspeare against the criticisms of Voltaire, is not one of the least considerable out of many favours which he has conferred on the literary world.

STEEVENS.

Line 241. —*green in earth,*] i. e. fresh in earth, newly buried.

STEEVENS.

Line 244. —*is it not like, that I,*] This speech is confused, and inconsequential, according to the disorder of Juliet's mind.

JOHNSON.

Line 248. —*be distraught,*] *Distraught* is *distracted*.

STEEVENS.

Line 342. *O son, the night before thy wedding day*

Hath death lain with thy bride:] Decker seems

rather to have intended to ridicule a former line in this play:

"—I'll to my wedding bed,

"And *Death*, not *Romeo*, take my maidenhead."

MALONE.

Line 376. —*confusion's cure—*] These violent and confused exclamations, says the Friar, will by no means an-

viate that sorrow which at present overwhelms and disturbs your minds.

MALONE.

Enter Peter.] From the quarto of 1599, it appears, that the part of *Peter* was originally performed by *William Kemp*.

MALONE.

Line 419. — *O, play me some merry dump, to comfort me.*] A *dump* anciently signified some kind of dance, as well as sorrow.

STEEVENS.

Line 427. — *the gleeke :*] To *gleek* is to *scoff*. The term is taken from an ancient game at cards called *gleek*.

STEEVENS.

Line 445. — *Simon Catling?*] A *catling* was a small lutestring made of *catgut*.

STEEVENS.

Line 448. — *Hugh Rebeck?*] The *fdler* is so called from an instrument with three strings, which is mentioned by several of the old writers.

STEEVENS.

ACT V

Line 1. *If I may trust the flattering eye of sleep,*] The sense is, *If I may trust the honesty of sleep*, which I know however not to be so nice as not often to practise *flattery*. JOHNSON.

Line 3. *My bosom's lord—*] These three lines are very gay and pleasing. But why does Shakspeare give Romeo this involuntary cheerfulness just before the extremity of unhappiness? Perhaps to show the vanity of trusting to those uncertain and casual exaltations or depressions, which many consider as certain fore-tokens of good and evil.

JOHNSON.

The poet has explained this passage himself a little further on :

“ How oft, when men are at the point of death,

"Have they been merry? which their keepers call
 "A lightning before death." STEEVENS.

Line 48. *A beggarly account of empty boxes,*] Dr. Warburton would read, a *braggartly* account: but *beggarly* is probably right; if the *boxes* were *empty*, the *account* was more *beggarly*, as it was more pompous. JOHNSON.

Line 102. *One of our order, to associate me,*] Each friar has always a companion assigned him by the superior when he asks leave to go out; and thus, says Baretti, they are a check upon each other. STEEVENS.

Line 114. — *was not nice,*] i. e. was not written on a trivial or idle subject. STEEVENS.

Line 222. — *by a dead man interr'd.*] Romeo being now determined to put an end to his life, considers himself as already dead. MALONE.

Line 245. — *my everlasting rest;*] To set up one's rest, is to be determined to any certain purpose, to rest in perfect confidence and resolution, to make up one's mind. STEEVENS.

Line 257. — *how oft to-night*

Have my old feet stumbled at graves?] This accident was reckoned ominous. STEEVENS.

Line 299. — *and unnatural sleep;*] Shakspeare alludes to the sleep of Juliet, which was *unnatural*, being brought on by drugs. STEEVENS.

END OF THE ANNOTATIONS ON ROMEO AND JULIET.

ANNOTATIONS
ON
THE COMEDY OF ERRORS.

ACT I.

LINE 96. *Was wrought by nature, not by vile offence.*] By my past life, (says he) which I am going to relate, the world may understand, that my present death is according to the ordinary course of Providence, [*wrought by nature*] and not the effects of divine vengeance overtaking me for my crimes, [*not by vile offence.*]

WARBURTON.

Line 138. *Roaming clean through the bounds of Asia,*] *Clean* is a provincial word, meaning *complete, perfect*.

Line 163. — *wend,*] To *wend*, is to go. Obsolete.

Line 171. — *ere the weary sun set in the west.*] Thus in King Richard III. *The weary sun hath made a golden set.*

Line 183. — *a trusty villain,*] *Villain* means servant

— 232. — *I shall be post indeed;*

For she will score your fault upon my pate.]

It is very probable that this alludes to a practice which must have been adopted before the arts of writing and arithmetic became understood, of chalking and notching upon wood the scores of customers; and by the text it is not unlikely a *post* was placed in the middle of the shop for that purpose.

Line 251. —that merry sconce of yours,] *Sconce* means head.

Line 273. —o'er-raught,—] That is, *over-reached*.

JOHNSON.

Line 275. *As, nimble jugglers, that deceive the eye,
Dark-working sorcerers, that change the mind,
Soul-killing witches, that deform the body ;]*

By *soul-killing* I understand destroying the rational faculties by such means as make men fancy themselves beasts.

Witches or sorcerers themselves, as well as those who employed them, were supposed to forfeit their souls by making use of a forbidden agency. In that sense, they may be said to destroy the souls of others as well as their own.

STEEVENS.

Line 279. —liberties of sin:] Sir T. Hanmer reads, *libertines*, which, as the author has been enumerating not acts but persons, seems right.

JOHNSON.

ACT II.

Line 14. *Adr. There's none, but asses, will be bridled so.*

Luc. Why, headstrong liberty is lash'd with woe.]

Should it not rather be *leash'd*, i. e. coupled like a headstrong hound?

ANONYMOUS.

The meaning of this passage may be, that those who refuse the *bridle* must bear the *lash*, and that woe is the punishment of headstrong liberty. It may be observed, however, that the seamen still use *lash* in the same sense with *leash*. *Luce* was the old English word for a *cord*, from which verbs have been derived differently modelled by the chances of pronunciation. When the mariner *lashes* his guns, the

sportsman *leashes* his dogs, the female *laces* her clothes, they all perform the same act of fastening with a *lace* or *cord*. Of the same original is the word *windlass*, or more properly *windlace*, an engine, by which a *lace* or *cord* is wound upon a barrel.

STEEVENS.

Line 32. —*start some other where ?*] I cannot but think that our author wrote,

start some other hare ?

So in *Much Ado about Nothing*, Cupid is said to be a good *hare-finder*.

JOHNSON.

Line 35. —*though she pause ;*] To *pause* is to rest, to be in quiet.

JOHNSON.

Line 44. —*fool-begg'd*—] She seems to mean, by *fool-begg'd patience*, that *patience* which is so near to *idiotical simplicity*, that your next relation would take advantage from it to represent you as a *fool*, and *beg* the guardianship of your fortune.

JOHNSON.

Line 57. —*that I could scarce understand them.*] i. e. that I could scarce *stand under* them. This quibble, poor as it is, seems to have been the favourite of Shakspeare.

STEEVENS.

Line 91. *Am I so round with you, as you with me,*] He plays upon the word *round*, which signified *spherical* applied to himself, and *unrestrained*, or *free in speech* or *action*, spoken of his mistress. So the king, in *Hamlet*, bids the queen be *round* with her son.

JOHNSON.

Line 107. —*My decayed fair*—] Shakspeare uses the adjective *gilt*, as a substantive, for *what is gilt*, and very probably *fair* for *fairness*. In the *Midsummer Night's Dream*, the old quartos read,

“Demetrius loves your *fair*.”

STEEVENS.

Line 109. —*too unruly deer,*] The ambiguity of *deer* and *dear* is borrowed, poor as it is, by Waller, in his poem on the *Ladies Girdle*.

"This was my heaven's extremest sphere,
 "The pale that held my lovely deer." JOHNSON.

Line 110. — *poor I am but his stale.*] The word *stale*, in our author, used as a substantive, means, not something offered to *allure* or *attract*, but something *citiated* with use, something of which the best part has been enjoyed and consumed. JOHNSON.

Stale means, I believe, in this place, the same as the French word, *chaperon*. *Poor I am but the cover of his infidelity.* STEEVENS.

Line 119. *I see, the jewel, best enamelled,
 Will lose his beauty; and though gold 'bides still,
 That others touch, yet often touching will
 Wear gold: and so no man, that hath a name,
 But falshood, and corruption doth it shame.*

The sense is this, "Gold, indeed, will long bear the handling; however, often *touching* will wear even gold; just so the greatest character, tho' as pure as gold itself, may in time, be injured; by the repeated attacks of falshood and corruption." WARBURTON.

Line 160. *And make a common of my serious hours.*] i. e. intrude on them when you please. The allusion is to those tracts of ground destined to the general use, which are thence called *commons*. STEEVENS.

Line 169. — *insconce*—] i. e. *fortify*.

— 219. *Not a man of those, but he hath the wit to lose his hair.*] That is, *Those who have more hair than wit* are easily entrapped by loose women, and suffer the consequences of lewdness, one of which, in the first appearance of the disease in Europe, was the loss of hair. JOHNSON.

Line 245. — *wafts us*—] *beckons us*.

— 284. *I live distain'd, thou undishonour'd.*] To *distaine* (from the French word, *destaindre*) signifies, to *stain* *defile*,

pollute. But the context requires a sense quite opposite. We must either read, *unstain'd*; or, by adding an *hyphen*, and giving the preposition a *privative* force, read, *dis-stain'd*; and then it will mean, *unstain'd, undefiled*. THEOBALD.

Line 314. —you are from me exempt,] *Exempt*, separated, parted. The sense is, *If I am doomed to suffer the wrong of separation, yet injure not with contempt me who am already injured*. JOHNSON.

Line 358. *And shrive you—*] That is, I will call you to confession, and make you tell your tricks. JOHNSON.

ACT III.

Line 5. —Carkanet] seems to have been a *necklace* or rather *chain*, perhaps hanging down double from the neck. JOHNSON.

Line 20. *Marry, so it doth appear*
By the wrongs I suffer, and the blows I bear.
 Dromio says, that his *wrongs* and *blows* prove him an *ass*; but immediately, with a correction of his former sentiment, such as may be hourly observed in conversation, he observes that, if he had been an *ass*, he should, when he was *kicked*, have *kicked* again. JOHNSON.

Line 49. *Mome,*] A dull stupid fellow.
 — 50. —patch!] A paltry fellow.
 — 68. —*I owe?*] i. e. I possess, or own.
 — 147. —*we'll pluck a crow together.*] We find the same quibble on a like occasion in one of the comedies of Plantus. STEEVENS.

Line 158. —*the doors are made against you.*] To make

the door, is the expression used to this day in some counties of England, instead of, *to bar the door*. STEEVENS.

Line 166. —supposed by the common rout—] For suppose I once thought it might be more commodious to substitute *supported*; but there is no need of change: *supposed* is founded on supposition, made by conjecture. JOHNSON.

Line 173. *And, in despite of mirth,*] The meaning is, I will be merry, even out of spite to mirth, which is, now, of all things, the most displeasing to me. WARBURTON.

Line 191. —that you have quite forgot, &c.] What our poet means, is this: Shall thy love-springs rot, even in the spring of love? and shall thy love grow ruinous, even while 'tis but building up? THEOBALD.

Line 214. *Being compact of credit,*] Means, being made altogether of credulity. STEEVENS.

Line 219. —vain,] Is light of tongue, not veracious.

JOHNSON.

— 250. *Not mad, but mated;*] i. e. confounded. So in Macbeth:

My mind she has mated, and amaz'd my sight.

STEEVENS.

Line 266. *My sole earth's heaven, and my heaven's claim.*] When he calls the girl his *only heaven on the earth*, he utters the common cant of lovers. When he calls her *his heaven's claim*, I cannot understand him. Perhaps he means that which he asks of heaven. JOHNSON.

Line 307. *Swart,*] i. e. *Swarth* or *tauny*.

— 328. *In her forehead; armed, and reverted, making war against her hair.*] With this corrected text Dr. Warburton concurs and sir T. Hanmer thinks an equivocation intended, though he retains *hair* in the text. Yet surely they have all lost the sense by looking beyond. Our author here sports

with an allusion, in which he takes too much delight, and means that his mistress had the French disease. The ideas are rather too offensive to be dilated. By a forehead *armed*, he means covered with incrustated eruptions: by *reverted*, he means having the hair turning backward. An equivocal word must have senses applicable to both the subjects to which it is applied. Both *forehead* and *France* might in some sort make war against their *hair*, but how did the *forehead* make war against its *hair*? as Theobald conjectures. The sense which I have given immediately occurred to me, and will, I believe, arise to every reader who is contented with the meaning that lies before him, without sending our conjecture in search of refinements. JOHNSON.

Line 350. — *And, I think, if my breast had not been made of faith, &c.*] Alluding to the superstition of the common people, that nothing could resist a witch's power, of transforming men into animals, but a great share of *faith*.

WARBURTON.

Line 375. — *at the Porcupine* :] It is remarkable, that all over the ancient editions of Shakspeare's plays, the word *Porpentine* is used instead of *Porcupine*. It was so written at that time. STEEVENS.

ACT IV.

Line 4. — *want gilders*—] A *gilder* is a coin of the value of one shilling and sixpence, to two shillings.

Line 6. — *meteors tilling in his face?*] Alluding to those meteors in the sky, which have the appearance of lines of armies meeting in the shock. WARBURTON.

Line 154. — *sere*,] that is, *dry*, withered. JOHNSON.

— 157. *Stigmatical in making*,] That is, *marked* or *stig-*

matized by nature with deformity, as a token of his vicious disposition. JOHNSON.

Line 162. *Far from her nest the lapwing, &c.*] This expression seems to be proverbial. I have met with it in many of the old comic writers. STEEVENS.

Line 173. *A fiend, a fairy, pitiless and rough;*] Mr. Theobald would read *fury*.

There were *fairies* like *hobgoblins*, pitiless and rough, and described as malevolent and mischievous. JOHNSON.

Line 178. *A hound that runs counter, and yet draws dry-foot well;*] To *run counter*, is to *run backward*, by mistaking the course of the animal pursued; to *draw dry-foot* is, I believe, to pursue by the *track* or *prick of the foot*; to *run counter* and *draw dry-foot well* are, therefore, inconsistent. The jest consists in the ambiguity of the word *counter*, which means the *wrong way in the chase*, and a *prison* in London. The officer that arrested him was a serjeant of the *counter*. For the congruity of this jest with the scene of action, let our author answer. JOHNSON.

To *draw dry-foot*, is when the dog pursues the game by the scent of the foot: for which the blood-hound is famed, GREY.

Line 180. — *poor souls to hell.*] *Hell* was the cant term for an obscure dungeon in any of our prisons. It is mentioned in the *Counter-rat*, a poem, 1658:

“ In Wood-street’s hole, or Poultry’s *hell* ” STEEVENS.

Line 184. — *on the case.*] An action upon the case, is a general action given for the redress of a wrong done any man without force, and not especially provided for by law.

GREY.

Line 195. — *was he arrested on a band?*] Thus the old copy, and I believe rightly; though the modern editors read *bond*. A *bond*, i. e. an obligatory writing to pay a sum of

money, was anciently spelt *band*. A *band* is likewise a *neck-cloth*. On this circumstance I believe the humour of the passage turns.

STEEVENS.

Line 248. — *he that sets up his rest to do more exploits with his mace, than a morris-pike.*] The *rest* of a *pike* was a common term, and signified, I believe, the manner in which it was fixed to receive the rush of the enemy. A *morris-pike* was a pike used in a *morris* or a military dance, and with which great *exploits* were *done*, that is, great feats of dexterity were shewn.

JOHNSON

Line 396. — *your customers?*] A *customer* was the term for a prostitute.

Line 398. — *companion :—*] A term of contempt, a *fellow*.

Line 411. *Perdy,*] For *Pardieu*, the French oath.

— 417. *Certes,*] i. e. *certainty*.

— 417. *kitchen-vestal*—] Her charge being like that of the vestal virgins, to keep the fire burning.

JOHNSON.

Line 511. *Fetch our stuff—*] i. e. *Goods or furniture*.

ACT V.

Line 36. — *get within him,*] i. e. Master him.

— 38. — *take a house.*] i. e. Take to a house, get within a house.

Line 115. — *a formal man again :*] i. e. To bring him back to his senses, and the forms of sober behaviour. So in Measure for Measure :—*informal* women for just the contrary.

STEEVENS.

Line 151. *At your important letters,*] *Important* means *important*.

JOHNSON.

Line 186. *Whose beard they have singed off with brands of fire;*] Such a ludicrous circumstance is not unworthy of the farce in which we find it introduced; but is rather extraordinary to be met with in an epic poem, amidst all the horrors and carnage of a battle. STEEVENS.

Line 191. *His man with scissors nicks him like a fool:*] It appears to have been the custom for the established fools to have their hair cut close to their heads in a very ludicrous manner.

Line 200. *To scorch your face,*] We should read *scotch*, i. e. hack, cut. WARBURTON.

To scorch I believe is right. He would have punished her as he had punished the conjurer before. STEEVENS.

Line 316. —mated.] i. e. *Confused*. STEEVENS.

— 338. —*deformed hand*—] Time's deforming hand.

— 339. —*strange defeatures*.] *Defeature* is the privative of *feature*. The meaning is, time hath cancelled my features. JOHNSON.

Line 359. *All these old witnesses (I cannot err,)*] By *old witnesses* I believe he means *experienced, accustomed ones*, which are therefore less likely to err. STEEVENS.

Line 451. *Twenty-five years—*] In former editions, *thirty-three years*.

'Tis impossible the poet could be so forgetful, as to design this number here: and therefore I have ventured to alter it to *twenty-five*, upon a proof, that, I think, amounts to demonstration. The number, I presume, was at first wrote in figures, and, perhaps, blindly; and thence the mistake might arise. THEOBALD.

Line 456. —*and go with me;*] We should read, and *gaude with me*: i. e. rejoice, from the French *gaudir*.

WARBURTON.

The sense is clear enough without the alteration.

STEEVENS.

Line 457. *After so long grief, such nativity !]* We should surely read, *After so long grief, such festivity !*

Nativity lying so near, and the termination being the same of both words, the mistake was easy. JOHNSON.

Mr. Steevens is of opinion, *nativity* is the right reading, as she alludes to her sons.

Line 484. In this play we find more intricacy of plot than distinction of character ; and our attention is less forcibly engaged, because we can guess in great measure how it will conclude. Yet the poet seems unwilling to part with his subject, even in the last and unnecessary scene, where the same mistakes are continued, till they have lost the power of affording any entertainment at all.

STEEVENS.

END OF THE ANNOTATIONS ON THE COMEDY OF ERRORS.

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ANNOTATIONS
ON
TITUS ANDRONICUS.

ACT I.

LINE 4. —*my successive title—*] i. e. my title to the succession. MALONE.

Line 74. *Hail, Rome, victorious in thy mourning weeds !*] We may suppose the Romans in a grateful ceremony, meeting the dead sons of Andronicus with mournful habits.

JOHNSON.

Or that they were in mourning for their emperor who was just dead. STEEVENS.

Line 82. *Thou great defender of this Capitol,*] Jupiter, to whom the Capitol was sacred. JOHNSON.

Line 176. *And fame's eternal date, for virtue's praise !*] To live in fame's date is, if an allowable, yet a harsh expression.

To outlive an eternal date is, though not philosophical, yet

poetical sense. He wishes that her life may be longer than his, and her praise longer than fame. JOHNSON.

Line 188. *That hath aspir'd to Solon's happiness,*] The maxim of Solon here alluded to is, that no man can be pronounced to be happy before his death. MALONE.

Line 200. —*don this robe,*] i. e. *do on* this robe, put it on. STEEVENS.

Line 334. —*changing piece*—] Spoken of Lavinia. *Piece* was then, as it is now, used personally as a word of contempt. JOHNSON.

Line 339. *To ruffle in the commonwealth of Rome.*] To *ruffle* meant, to be noisy, *disorderly*, turbulent. A *ruffler* was a boisterous swaggerer. MALONE.

Line 369. *I am not bid*—] i. e. *invited*. MALONE.

— 416. *The Greeks, upon advice, did bury Ajax
That slew himself; and wise Laertes' son*

Did graciously plead for his funeral.] This passage alone would sufficiently convince me, that the play before us was the work of one who was conversant with the Greek tragedies in their original language. We have here a plain allusion to the *Ajax* of Sophocles, of which no translation was extant in the time of Shakspeare. In that piece, Agamemnon consents at last to allow Ajax the rites of sepulture, and Ulysses is the pleader, whose arguments prevail in favour of his remains. STEEVENS.

ACT II.

Line 1. In the quarto, the direction is, *Manet Aaron*, and he is before made to enter with Tamora, though he says nothing. This scene ought to continue the first act.

JOHNSON.

Line 10. *Upon her wit—*] We should read—*Upon her will.*

WARBURTON.

I think *wit*, for which she is eminent in the drama, is right.

JOHNSON.

Line 59. *Not I; till I have sheath'd, &c.*] This speech, which has been all along given to Demetrius, as the next to Chiron, were both given to the wrong speaker; for it was Demetrius that had thrown out the reproachful speeches on the other.

WARBURTON.

Line 115. *To square for this?*] *To square is to quarrel.* So, in *A Midsummer's-Night's Dream*.

“————they never meet,

“ But they do *square*.”

STEEVENS.

Line 134. ———*by kind—*] That is, by *nature*, which is the old signification of *kind*.

JOHNSON.

Line 141. ———*file our engines with advice,*] i. e. remove all impediments from our designs by advice. The allusion is to the operation of the file, which, by conferring smoothness, facilitates the motion of the wheels which compose an engine or piece of machinery.

STEEVENS.

Line 154. *Per Styga, &c.*] These scraps of Latin are, I believe, taken, though not exactly, from some of Seneca's tragedies. STEEVENS.

Scene II.] The division of this play into Acts, which was first made by the editors in 1623, is improper. There is here an interval of action, and here the second Act ought to have begun. JOHNSON.

Line 155. —*the morn is bright and grey,*] i. e. bright and yet not red, which was a sign of storms and rain, but gray, which foretold fair weather. WARBURTON.

Line 193. —*for their unrest,*] *Unrest*, for *disquiet*, is a word frequently used by the old writers. STEEVENS.

Line 194. *That have their alms, &c.*] This is obscure. It seems to mean only, that they who are to come at this gold of the empress are to suffer by it. JOHNSON.

Line 252. *Should drive upon thy new-transformed limbs,*] Mr. Heath suspects that the poet wrote—

Should thrive upon thy new-transformed limbs,—
as the former is an expression that suggests no image to the fancy. But *drive*, I think, may stand, with this meaning: *the hounds should pass with impetuous haste, &c.* So, in *Hamlet*:

“Pyrrhus at Priam *drives*,” &c.

i. e. flies with impetuosity at him. STEEVENS.

Line 260. —*swarth Cimmerian*—] *Swarth* is black. The Moor is called Cimmerian, from the affinity of blackness to darkness. JOHNSON

Line 274. —*made him noted long:]* He had yet been married but one night. JOHNSON.

Line 291. —*urchins,]* i. e. *hedgehogs*.

— 294. *Should straight fall mad, or else die suddenly.]* This is said in fabulous physiology, of those that hear the groan of the mandrake torn up. JOHNSON.

Line 321. *And with that painted hope braves your mightiness:]* Painted hope is only specious hope, or ground of confidence more plausible than solid. JOHNSON.

Line 440. *A precious ring,]* There is supposed to be a gem called a carbuncle, which emits not reflected but native light. Mr. Boyle believes the reality of its existence. JOHNSON.

Line 482. —*timeless—]* means *untimely*.

Line 549. *If I do dream, 'would all my wealth would wake me!]* If this be a dream, I would give all my possessions to be delivered from it by waking. JOHNSON.

Line 565. —*lest thou should'st detect him, &c.]* Tereus having ravished Philomela, his wife's sister, cut out her tongue, to prevent a discovery. MALONE.

ACT III.

Line 73. —*in thy father's sight?]* We should read—*spight?* WARBURTON.

Line 78. —*I'll chop off my hands too;]* Perhaps we should read: ————*or chop off, &c.*

It is not easy to discover how Titus, when he had chopped off one of his hands, would have been able to have chopped off the other.

STEEVENS.

Line 89. *O, that delightful engine of her thoughts,*] This piece furnishes scarce any resemblances to Shakspeare's works; this one expression, however, is found in his *Venus and Adonis*:

"Once more the engine of her thoughts began."

MALONE.

Line 99. *It was my deer;*] The play upon *deer* and *dear* has been used by Waller, who calls a lady's girdle—

"The pale that held my lovely deer."

JOHNSON.

Scene II.] This scene, which does not contribute any thing to the action, yet seems to have the same author with the rest, is omitted in the quarto of 1611, but found in the folio of 1623.

JOHNSON.

Line 330. *Marcus, unknot that sorrow-wreathen knot;*] So, in *The Tempest*:

"———sitting

"His arms in this sad knot."

MALONE.

Line 374. ———*by still practice,*] By *constant* or *continual* practice.

JOHNSON.

Line 410. *Ah, sirrah!*] This was formerly not a disrespectful expression. Poins uses the same address to the Prince of Wales.

MALONE.

ACT IV.

Line 19. — *Tully's Orator.*] Tully's *Treatise on Eloquence*, addressed to Brutus, and entitled *Orator*. The quantity of Latin words was formerly little attended to.

MALONE.

Line 60. — *how she quotes the leaves.*] To *quote* means to *observe*.

STEEVENS.

Line 105. *And swear with me,—as with the woful feere,*] The word *feere*, or *pheere* (companion), very frequently occurs among the old dramattick writers and others. So, in Ben Jonson's *Silent Woman*, Morose says,

“ —her that I mean to chuse for my *bed pheere*.”

And many other places.

STEEVENS.

Line 119. *And with a gad of steel—*] A *gad*, from the Saxon *gād*, i. e. the point of a spear, is used here for some similar pointed instrument.

MALONE.

Line 150. *Revenge the heavens—*] It should be

Revenge, ye heavens!

Ye was by the transcriber taken for *ye*, the.

JOHNSON.

I believe the old reading is right, and signifies—*may the heavens revenge, &c.*

STEEVENS.

Line 183. *Here's no sound jest!*] Thus the old copies. This mode of expression was common formerly; so, in *King Henry IV.* P. 1: “Here's no *fine* villainy!”—We yet talk of giving a *sound* drubbing. Mr. Theobald, however, and the modern editors, read—*Here's no fond jest.*

MALONE.

Line 247. *Villain, I have done thy mother.*] The verb is here used obscenely.

Line 257. *I'll broach the tadpole—*] A *broach* is a *spit*. I'll *spit* the tadpole. JOHNSON.

Line 275. *In that it scorns to bear another hue:]* Thus both the quarto and the folio. Some modern editions had *seems* instead of *scorns*, which was restored by Dr. Johnson.

MALONE.

Line 288. *—for this foul escape.]* This foul *illegitimate child*. MALONE.

Line 291. *—ignomy.]* i. e. *ignominy*. MALONE.

— 335. Go pack with him,] *Pack* here seems to have the meaning of *make a bargain*. Or it may mean, as in the phrase of modern gamesters, to act collusively :

“And mighty dukes *pack* knaves for half a crown.”

POPE.

Mr. Henley observes, that to *PACK* a *jury*, is an expression still used; though the practice, it is to be hoped, is obsolete.

Line 415. *Yet wrung with wrongs,]* To *wring* a horse, is to press or strain his back. JOHNSON.

Line 424. *To Saturn, Caius, &c.]* *Caius* appears to have been one of the kinsmen of Titus. Publius and Sempromius have been already mentioned. Publius and *Caius* are again introduced in Act V. sc. ii :

“Tit. Publius, come hither; *Caius* and Valentine.”

The modern editors read—To Saturn, to Cæsum, &c.

MALONE.

Line 586. —imperious, like thy name.] *Imperious* was formerly used for *imperial*.

MALONE.

Line 597. —honey-stalks to sheep;] *Honey-stalks* are *clover flowers*, which contain a sweet juice. It is common for cattle to overcharge themselves with clover, and die.

JOHNSON.

ACT V.

Line 7. —scath,] *Scath* means *harm*.

— 23. *To gaze upon a ruinous monastery;*] Shakspeare has so perpetually offended against chronology in all his plays, that no very conclusive argument can be deduced from the particular absurdity of those anachronisms, relative to the authenticity of *Titus Andronicus*. And yet the *ruined monastery*, the *popish tricks*, &c. that Aaron talks of, and especially the French salutation from the mouth of Titus, are altogether so very much out of place, that I cannot persuade myself even our hasty poet could have been guilty of their insertion, or would have permitted them to remain, had he corrected the performance for another.

STEEVENS.

Line 45. *This is the pearl that pleas'd your empress' eyes;*] Alluding to the proverb, "A black man is a pearl in a fair woman's eye."

MALONE.

Line 98. —luxurious woman!] i. e. *lascivious* woman.

MALONE.

— 112. *That coddling spirit*—] Mr. Collins says, that *cod* is a word still used in Yorkshire for *pillow*. The meaning of this passage is—that passion for bed-sports.

Line 115. *As true a dog as ever fought at head*.] An allusion to bull-dogs, whose generosity and courage are always shown by meeting the bull in front, and seizing his nose.

JOHNSON.

Line 132. *She swoounded*—] When this play was written, the verb to *swoound*, which we now write *swoon*, was in common use.

MALONE.

Line 159. *Bring down the devil*.] It appears from these words, that the audience were entertained with part of the apparatus of an execution, and that Aaron was mounted on a ladder, as ready to be turned off.

STEEVENS.

Line 242. *So thou destroy Rapine and Murder there*.] I do not know of any instance that can be brought to prove that *rape* and *rapine* were ever used as synonymous terms. The word *rapine* has always been employed for a *less fatal kind of plunder*, and means the violent act of deprivation of any good, the honour here alluded to being always excepted.

STEEVENS.

Line 387. *And of the paste a coffin*—] A *coffin* is the term of art for the cavity of a raised pye.

JOHNSON.

Line 407. *And ours with thine*.] And our *content* runs parallel with thine, be the consequence of our coming to Rome what it may.

MALONE.

Line 426. —break the *parle* ;] That is, *begin* the parley. We yet say, he *breaks* his mind. JOHNSON.

Line 521. —and *basely cozen'd*—] i. e. and *he* basely cozened. MALONE.

Line 553. *The poor remainder of Andronici*
Will,—cast us down,] i. e. *We* the poor remainder, &c. will cast us down. MALONE.

END OF THE ANNOTATIONS ON TITUS ANDRONICUS.





